

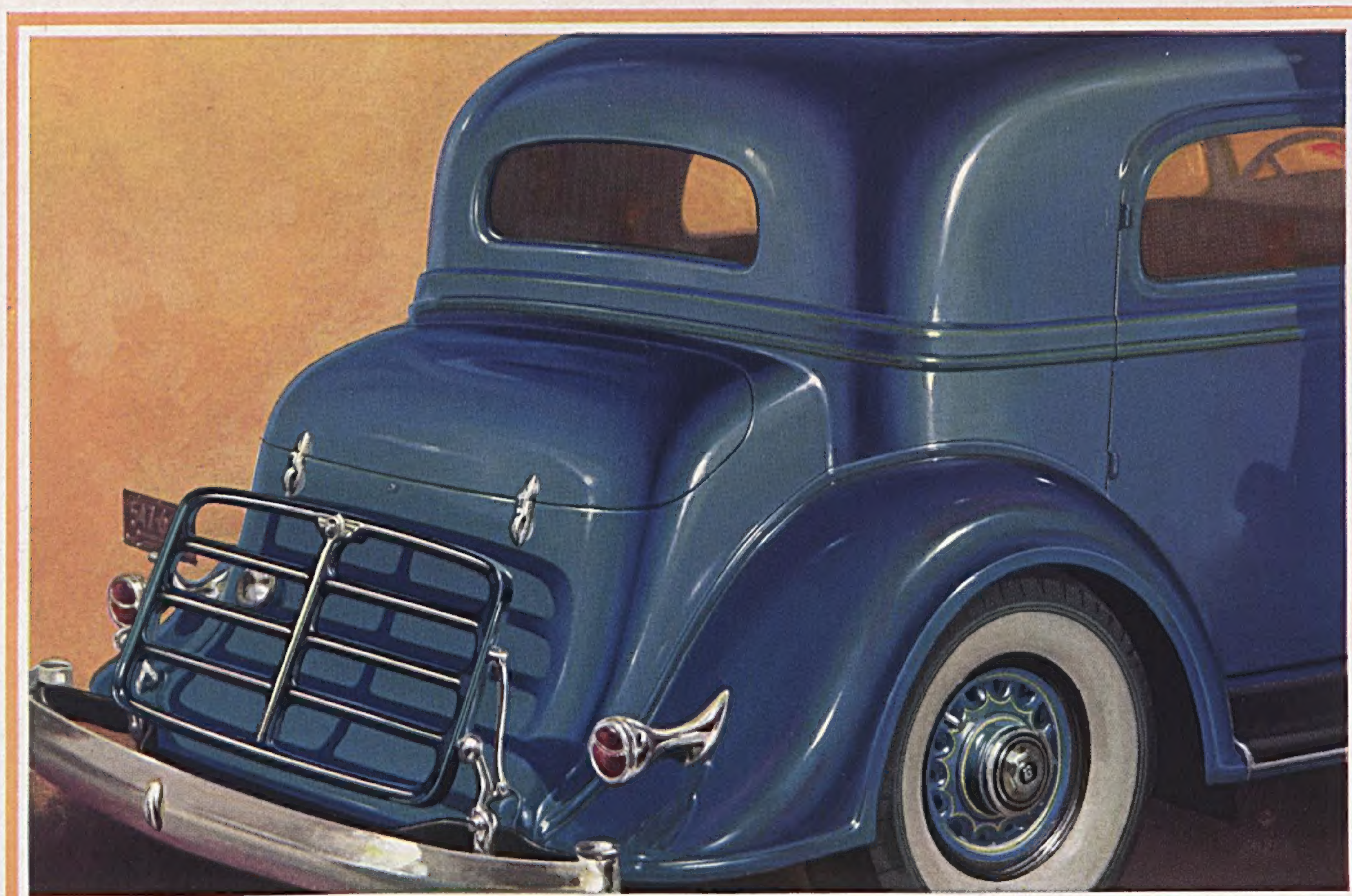


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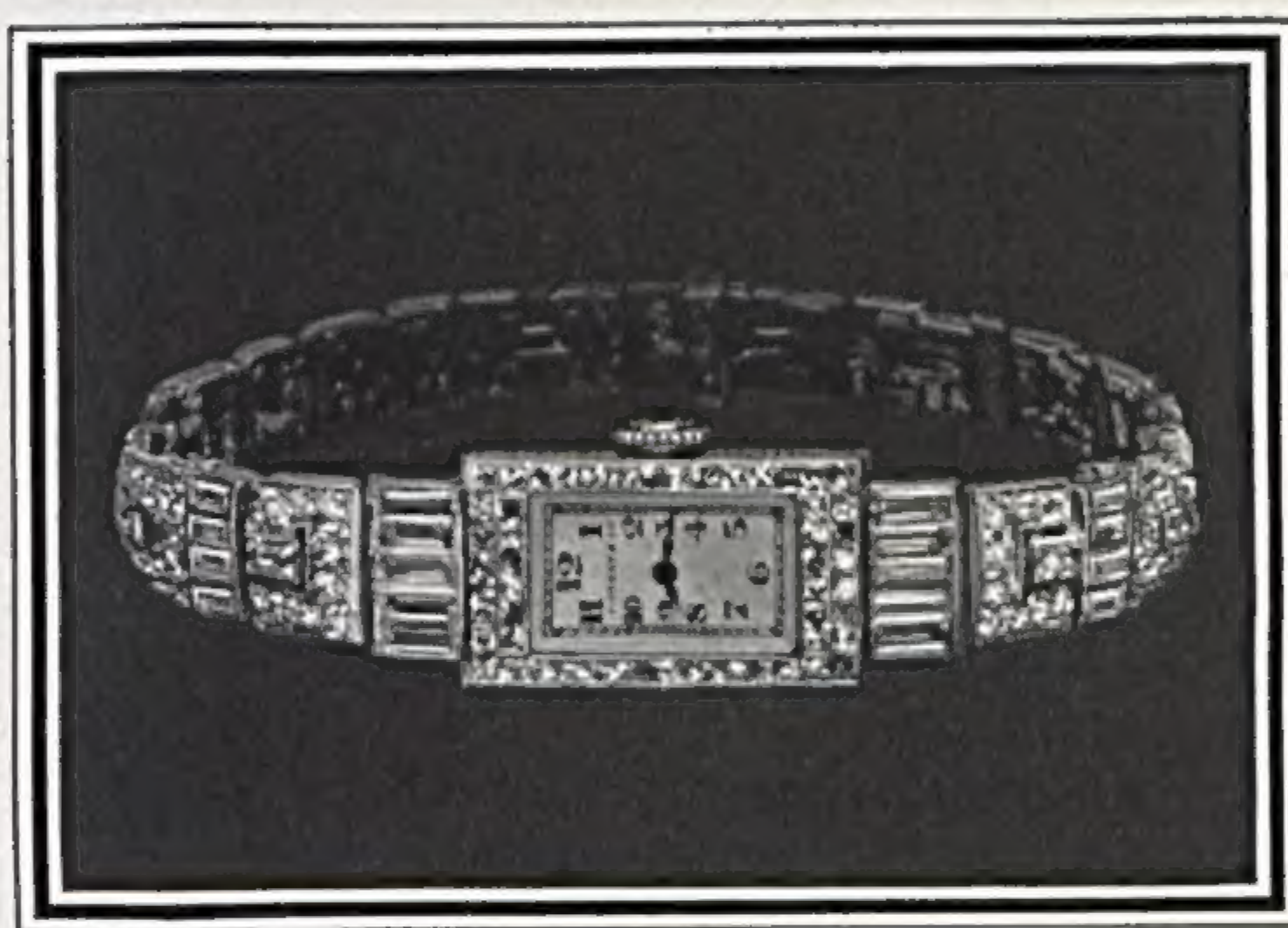
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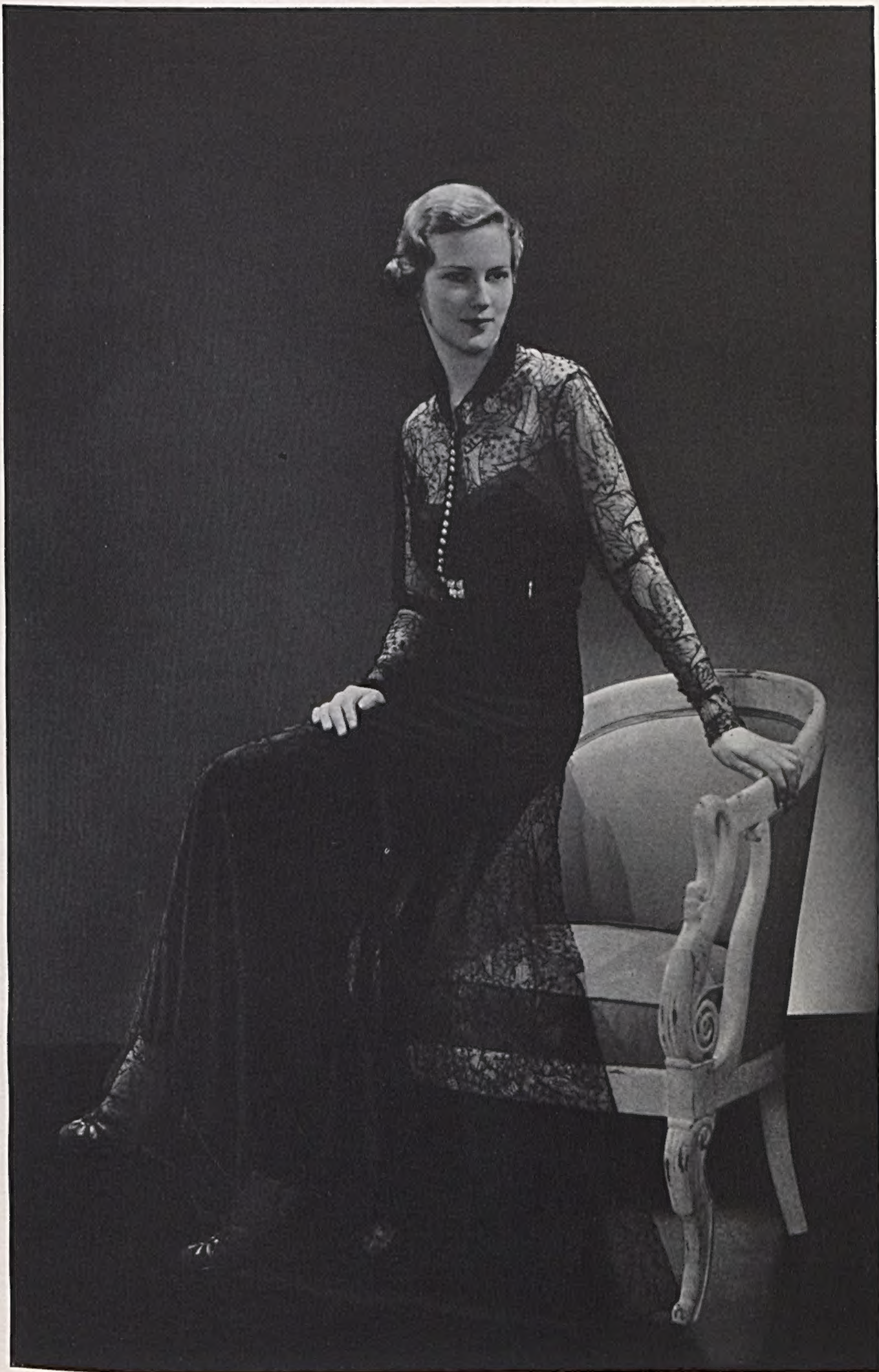
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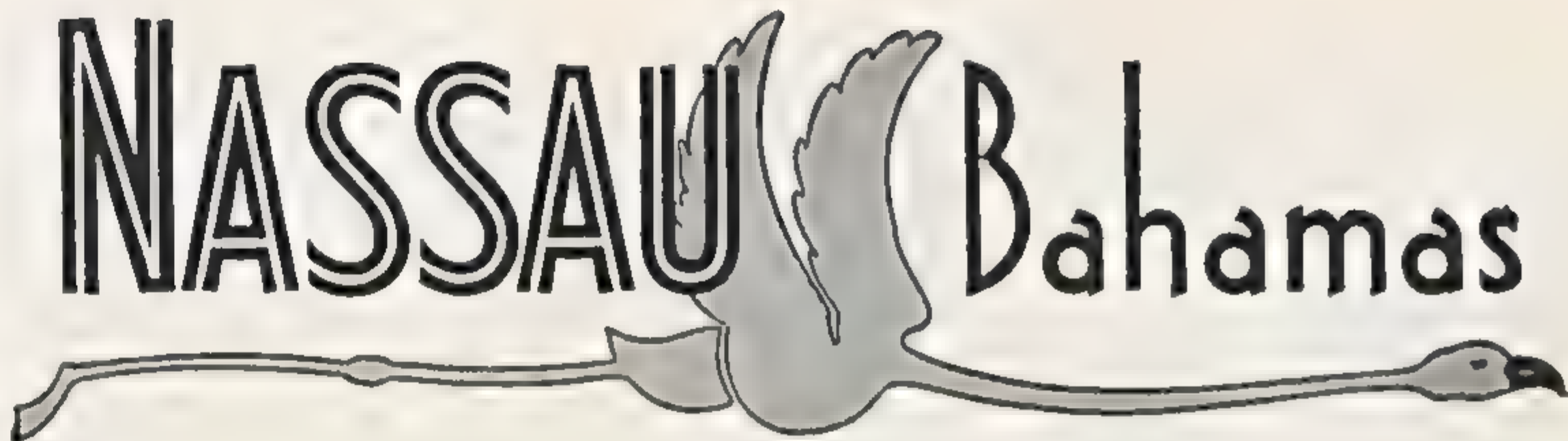
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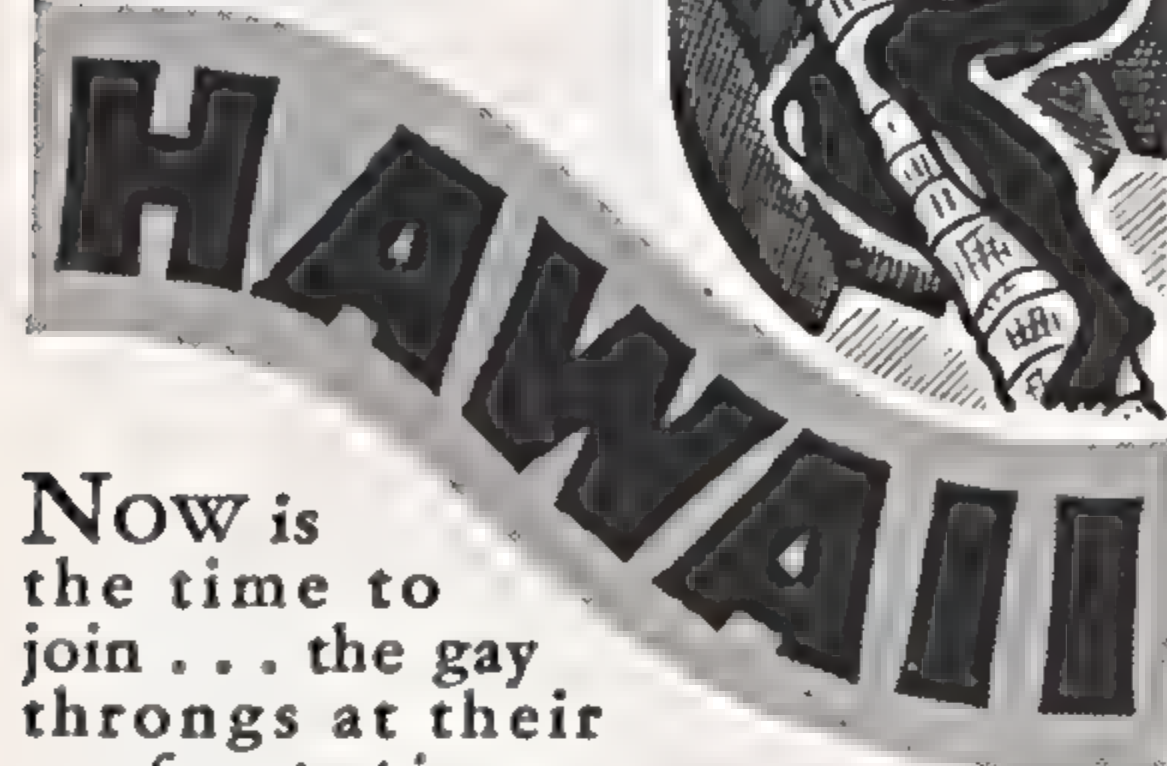
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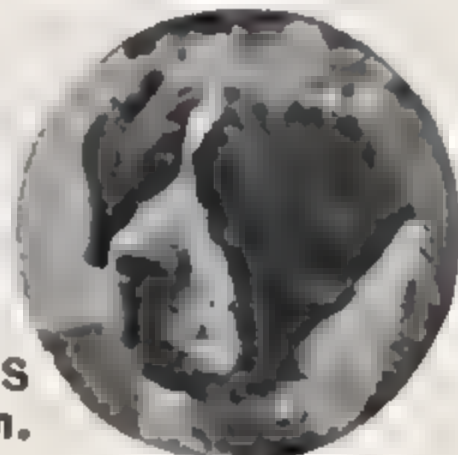
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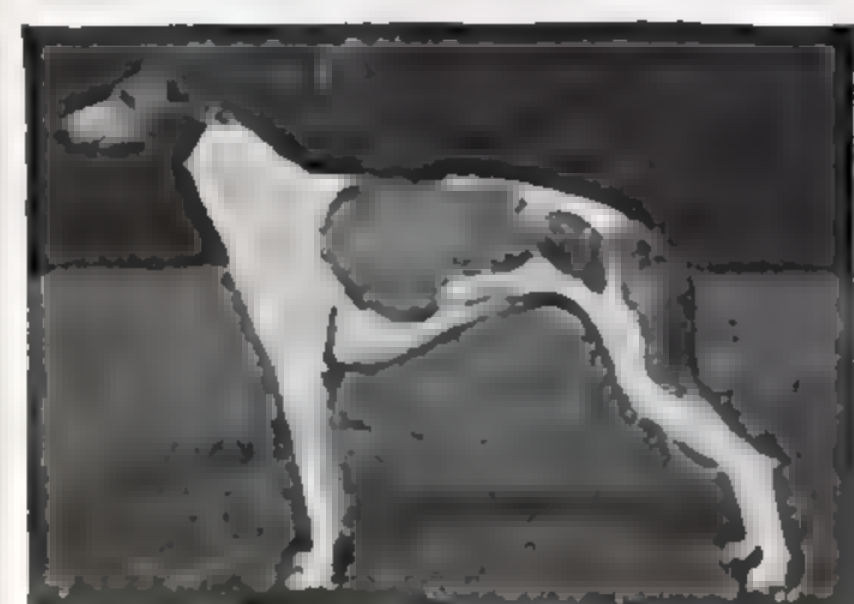
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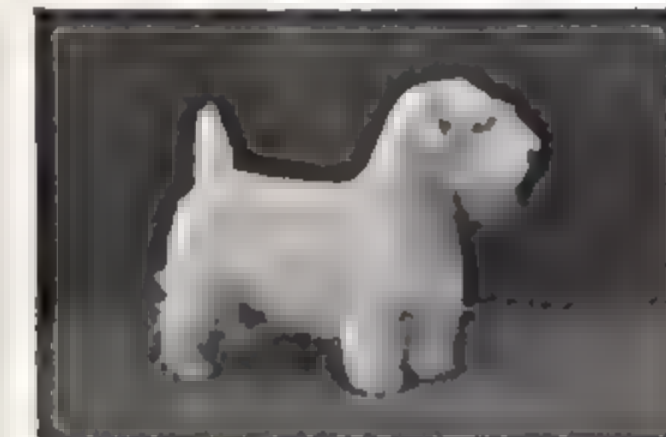
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When one considers all that has been written about all breeds of dogs as well as the close relationship dogs bear to man, to state the reasons why a prospective purchaser should buy a pure bred dog are so numerous and so important that it seems superfluous to repeat them. Yet, the question is invariably asked by those who are about to buy their first dog.

A pure bred dog represents an ideal which is what one has in mind, perhaps unconsciously, when he decides to buy a dog. Moreover, owning a pure bred has practical advantages. People are judged by their attitude toward dogs and by the kind of dogs they own. To select a good dog it is not essential to understand canine character at the time, but it is important to determine to study and understand its complexities.

A pure bred dog is much like a standard, but distinctive make of automobile. A good car gives silent testimony as to what one's ideals are. One is proud to show it to his friends; no apology is required. So with a dog. A mongrel is, more or less, like a second hand car made out of the parts of a variety of makes. He does not represent any one standard. The owner's pride in him is never real; he avoids comparison with the real thing. No matter how acquired, a mongrel dog is only an expedient. The idea of encouraging the propagation of well bred dogs is akin to the standardization of the good and much-to-be-desired things in life. The very fact that mongrels are numerous makes them cheap.

Some of the smartest dogs in the past and the present have been and are mongrels. But that is no criterion or sound reason for their existence. On the other hand, during a single year 47,000 unclaimed dogs, mostly mongrels, were humanely disposed of in one of the New England states. Such a necessity would never occur with well bred dogs.

The discouragement of buying mongrel dogs rests on sound principles. The propagation of any creature in the animal kingdom by uncontrolled instincts results in degeneracy and a reversion to a wild state. As with dogs, we have humans to whom we extend sympathy and alms. But therein rests no excuse for encouraging their increase.

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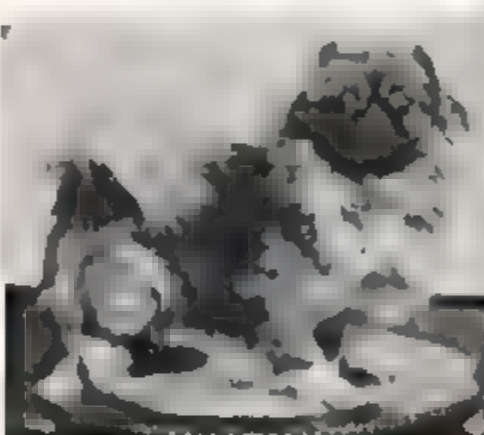


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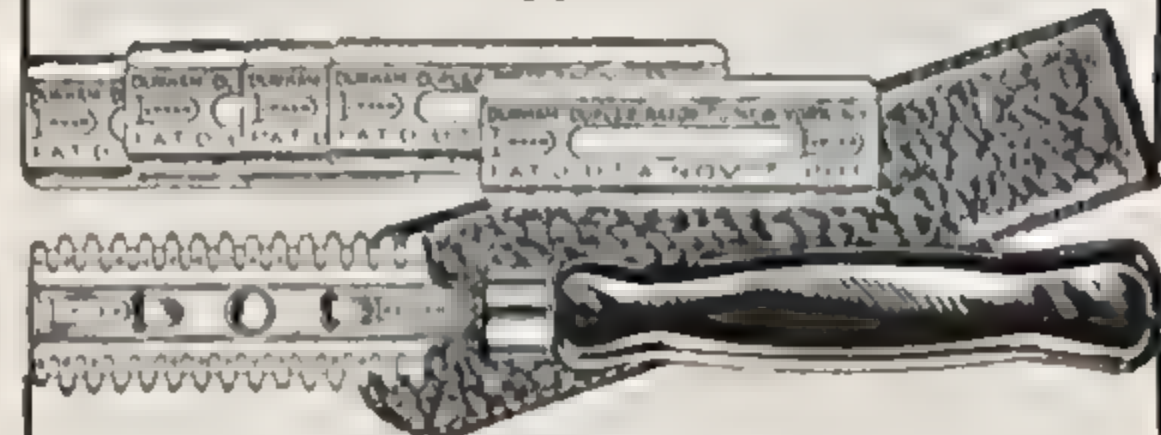
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Should you not find here the type of establishment or service you seek, write to The Shoppers' & Buyers' Guide of Vogue, 1928 Graybar Building, Lexington at 43rd, New York. Vogue will be glad to direct you to the type of establishment you have in mind, without obligation, of course.

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Baltazzi—On December 7, to Mr. and Mrs. Harry W. Baltazzi (Alleen O'Donnell), of Westbury, Long Island, a daughter.

DeLafield—On December 6, to Mr. and Mrs. Edward C. DeLafield (Celia C. Benjamin), a daughter.

Schmidt—On December 7, to Dr. Otto V. MacKenty Schmidt and Mrs. Schmidt (V. Rosamond Starr), a son.

Stout—On December 7, to Mr. and Mrs. Charles Hecker Stout (Helen Alsop Bissell), of New York City and Freeport, Long Island, a son, Charles Frederick Stout.

Wood—On December 22, to Mr. and Mrs. William Boal Wood (Frances E. Otley), of Piqua, Ohio, a daughter.

CHICAGO

Gardner—To Mr. and Mrs. Ralph N. Gardner, a daughter, Diana Newberry Gardner.

PHILADELPHIA

Coleman—On December 6, to Mr. and Mrs. Latimer Hoopes Coleman (Eugenia A. Lerner), of Chestnut Hill, Philadelphia, a daughter, Sydney Holliday Coleman.

DEATHS

NEW YORK

Burnett—On December 10, Agnes Suffern Tallier Burnett, wife of the late General Henry Lawrence Burnett.

Jay—On December 14, Emily Kane Jay, wife of the late Augustus Jay.

Macdonald—On December 9, Ranald Hugh Macdonald, husband of Clara J. Bloodgood Macdonald.

Pierson—On December 20, Brigadier-General J. Fred Pierson.

Riker—On December 21, Edith M. Bartow Riker, wife of the late John Jackson Riker.

Steele—On December 18, Nannie French Steele, wife of Charles Steele.

Terry—On December 18, in East Aurora, New York, Seth Sprague Terry, husband of Gertrude Sackett Terry.

Thayer—On December 11, in Yonkers, New York, Stephen Howard Thayer.

Welsh—On December 15, Joseph Wickes Welsh, husband of Dorothy L. Kelly Welsh.

BALTIMORE

Thayer—On December 10, in Washington, D. C., Dr. William Sydney Thayer.

BOSTON

Brown—On December 16, the Reverend Howard Nicholson Brown.

King—On December 21, Samuel Gelston King.

ENGAGEMENTS

NEW YORK

Charlot-Galloway—Mrs. Grace Draper Charlot, daughter of Mr. and Mrs. Clare H. Draper, of Boston and Hopedale, Massachusetts, to Lieutenant Robert Wright Galloway, U. S. M. C., son of Mrs. Donald MacKay, of New York City, and the late John M. Galloway.

Gibboney-Bailey—Miss Constance Frothingham Gibboney, daughter of Mr. and Mrs. Stuart Gatewood Gibboney, to Dr. Frederick Randolph Bailey, son of the late Dr. Frederick Randolph Bailey and Mrs. Bailey, of Elizabeth, New Jersey.

Morris-Field—Miss Cornelia Fellowes Morris, daughter of Mr. and Mrs. Richard Lewis Morris, of New York City and "Indian Hill Farm," Southfields, New York, to Mr. Malcolm Graham Field, son of Mr. and Mrs. Augustus Bradhurst Field, of New York City and "Fieldstone Farm," Sterlington, New York.

Smith-Mills—Miss Evelyn Cary Smith, daughter of Mrs. Cary Smith and Mr. Courtland Smith, to Mr. George Partridge Mills, son of Mr. and Mrs. Edward S. Mills.

Stockton-Griswold—Miss Sarah Bache Stockton, daughter of Mr. and Mrs. David Hunter Stockton, to Mr. Chester Griswold, junior, son of Mrs. Elizabeth H. Griswold, of Princeton, New Jersey, and of Mr. Chester Griswold, of Mar-selles, France.

Willeys-Comly—Miss Julia Kennedy Willeys, daughter of Mr. and Mrs. Josiah Macy Willeys, of New York City and "Cassilis House," New Marlboro, Massachusetts, to Mr. Robert Rowland Comly, son of the late Rowland Comly and Mrs. Comly, of Devon, Pennsylvania.

BOSTON

Sturgis-Sturgis—Miss Frances A. Sturgis, daughter of Mrs. John Hubbard Sturgis, of Cambridge, Massachusetts, to Dr. Somers Hayes Sturgis, son of Mr. and Mrs. S. Warren Sturgis, of Groton, Massachusetts.

BOSTON

Wellbrock-Dodson—Miss Pauline Wellbrock, daughter of Commander J. Howard Wellbrock, U. S. N., and Mrs. Wellbrock, to Lieutenant Oscar Henry Dodson, U. S. N., of Waco, Texas.

Williams-Parks—Miss Ivy Williams, daughter of Mr. and Mrs. James Ashby Williams, of Honolulu, to Mr. Burton Miner Parks, son of Mr. and Mrs. Francis R. Parks, of Chestnut Hill, Massachusetts.

CHICAGO

Logan-Leatherbee—Miss Mary Lee Logan, daughter of Mrs. Howard F. Noble, of Shreveport, Louisiana, to Mr. Charles Crane Leatherbee.

CLEVELAND

Bowler-Francis—Miss Helen Rockefeller Bowler, daughter of Mrs. Walter Scott Bowler, of Cleveland, Ohio, to Mr. George Tappan Francis, junior, son of Mr. and Mrs. George Tappan Francis, of Boston, Massachusetts.

PHILADELPHIA

Clay-Watson—Miss Dorothy Clay, daughter of Mr. and Mrs. Curtis Livingston Clay, of Ardmore, Pennsylvania, to Mr. Robert Campbell Watson, junior, son of Mrs. George H. Stuart, third, of "Walnut Hill," Villa Nova, Pennsylvania, and the late Robert Campbell Watson.

Newhall-Heckscher—Miss Marjorie Maud Newhall, daughter of Mr. and Mrs. Cushman Newhall, to Mr. Charles Hart Heckscher, son of Mr. and Mrs. Ledyard Heckscher, of "Bollingbroke," Radnor, Pennsylvania.

Parker-Fittler—Miss M. Elizabeth E. Parker, daughter of Mrs. Elva E. Parker, to Mr. Ralston Biddle Fittler, son of Mr. and Mrs. N. Myers Fittler, of Bryn Mawr, Pennsylvania.

WASHINGTON

Hoover-Glover—Miss Elizabeth Virginia Hoover, daughter of Mr. and Mrs. George Pendleton Hoover, of Chevy Chase, Maryland, to Mr. Warren Irving Glover, junior, son of Mr. Warren Irving Glover, Second Assistant Postmaster General, and Mrs. Glover, of Washington, D. C.

WEDDINGS

NEW YORK

Haggerston-Macy—On January 7, in the Church of Saint Vincent Ferrer, New York City, Sir Hugh Carnaby de Marie Haggerston, Eleventh Baronet, of Ellingham Hall, Chathill, Northumberland, England, son of Lady Haggerston and the late Sir Edward Charlton de Marie Haggerston, and Miss Mary Ridgway Macy, daughter of Mrs. L. Pugh Macy.

Lancaster-Payne—On December 20, in Kobe, Japan, Mr. Bruce Lancaster, of Worcester, Massachusetts, son of Mrs. Walter Moody Lancaster, and Miss Jessie Bancroft Payne, of New York City.

Lazar-Brooks—On December 12, Lieutenant Aaron Lazar, U. S. A., of Fort Totten, Long Island, and Chicago, Illinois, and Miss Emily Ferris Brooks, daughter of the Reverend Dr. Roeliff H. Brooks, Rector of Saint Thomas's Church, and Mrs. Brooks.

Parkinson-Bliss—On December 18, in Wheatley Hills, Long Island, Mr. John Parkinson, junior, son of Mr. and Mrs. John Parkinson, of Charles River, Massachusetts, and Miss Elizabeth Addison Bliss, daughter of Mr. and Mrs. Cornelius N. Bliss, of New York City.

Potter-Lentilhon—On December 15, Mr. Charles Robert Potter, son of Mr. and Mrs. Edward Clarkson Potter, of New York City and Glen Cove, Long Island, and Mrs. Joseph Lentilhon, daughter of Mrs. Alfred Halsey Curtis, of New York City.

Rumsey-Allen—On December 7, at the Colony Club, Mr. David Rumsey and Mrs. Elizabeth L. Bailey Allen, daughter of Mr. Samuel C. Bailey, of Cleveland, Ohio.

BOSTON

Hunt-Dean—On December 9, Mr. Charles Raymond Hunt, son of Mrs. James Hunt, of Duxbury, Massachusetts, and Miss Barbara Dean, daughter of Mr. and Mrs. Dudley Stuart Dean, of Cohasset, Massachusetts.

Ogden-Mitton—On December 3, in Emmanuel Church, Mr. Robert Schuyler Ogden, son of Colonel Hugh Walker Ogden and Mrs. Ogden, of Brookline, Massachusetts, and Miss Edith Carleton Mitton, daughter of Mr. and Mrs. Arthur Graham Mitton.

LONDON

Edge-Walker—On December 31, in London, England, Mr. Knowles Edge, son of Capt. Sir William Edge and Lady Edge, of Ribble Lodge, Lytham, Lancashire, England, and Miss Dorothy Eunice Walker, daughter of Mr. and Mrs. Robert Walker, of New Haven, Connecticut.

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V O G U E

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DESIGNS FOR DRESSMAKING

Cover design by Lepape

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FEBRUARY 1, 1933

THE CONDÉ NAST PUBLICATIONS, INC.
Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn. / Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable Address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH
Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue



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FASHIONS

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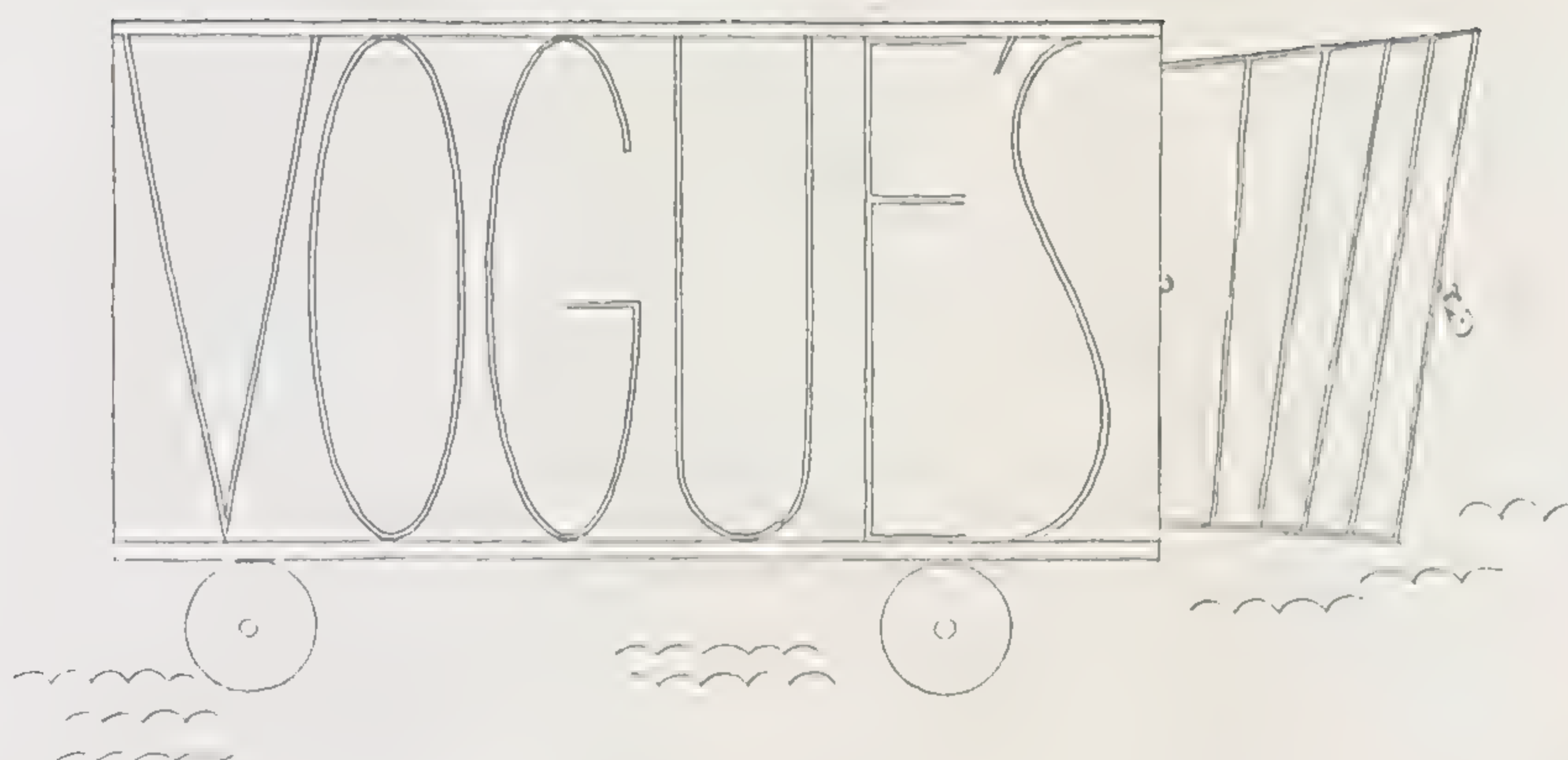
STROOCK'S LLAMA D'OR is the fabric that makes this cape frock irresistible — for it is wonderfully light in weight, and it is exclusive with Golflex. Besides that, the cape and scarf are removable and the dress beneath is most becoming. In dew green, pigeon gray, natural tan, French rose and Paysanne blue. Sizes 12 to 40 **\$29.50**

PURE SILK MATELASSE—the loveliest version of the new cloque fabrics adds to the charm of this two piece frock with adjustable scarf. In dark beige, light navy, Cannes gray, green and black. Sizes 14 to 44. **\$29.50**

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Eye View of the Zoo

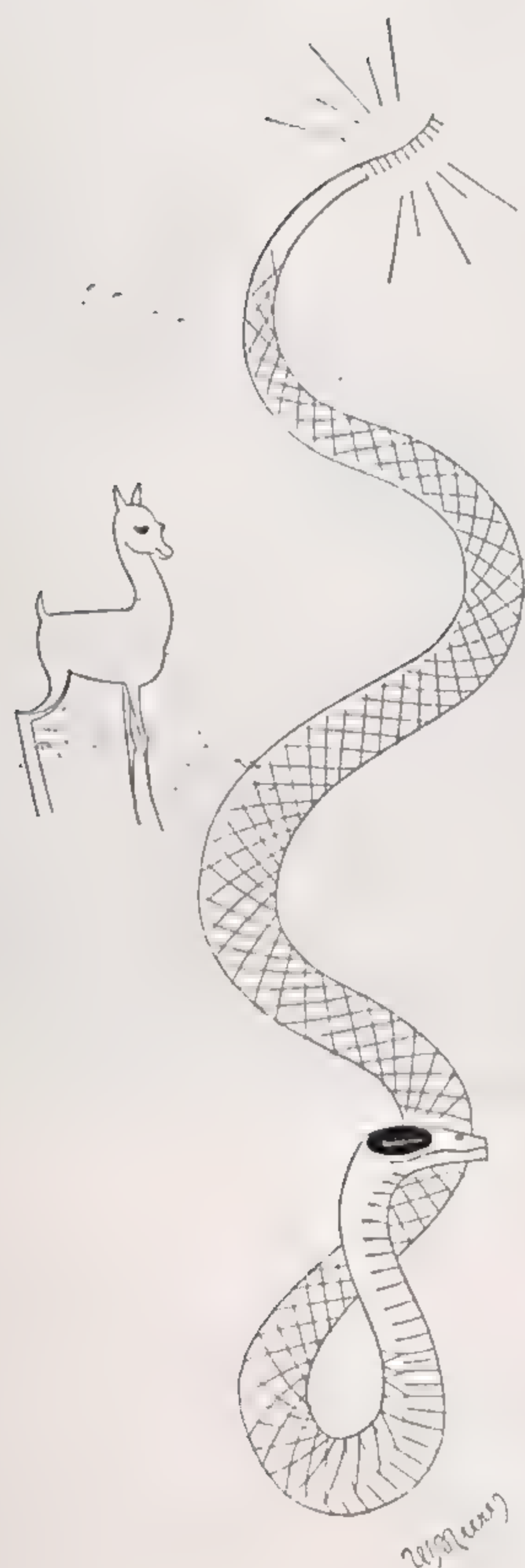
NEVER can it be said that Vogue's readers don't leap to the call. In answer to a plaintive plea for new meats, in a recent issue, came the dawn of the following (all illustrated at the left): buffalo haunch, roasted; rattlesnake à la king; reindeer fawn. To the last goes Vogue's palm, because a reindeer fawn is an adorable little animal and because roast leg of reindeer fawn is something that is pretty special in the eating thereof.

THE more luridly decorated of our furred friends (like the two at the upper right) are coming into fashion *pour le sport*. Witness the zebra coat and the leopard trimmings on pages 46 and 47. Whether the influence of such pelts worn near the brain will make society more savage is a question to ask Mrs. Robert Winmill and Mrs. Marshall Field.

TO the right-ish, you will see our own, *your own*, Shop-Hound—always alert, always on the job, continually inquisitive, and generally pretty fresh about it all. We take this opportunity (while we are doing Vogue animals up brown) of presenting this new portrait of the distinguished canine, posing at home, at the time the French call "*Pheure bleue*."

SOMEWHAT to the east are one lamb, gambolling, and one silkworm, munching, while the gambolling and munching are good—before disaster overtakes them, and they become the woollens and the silks of spring. Harsh wools, angora wools, granulated and blistered wools, lacquered silks, crinkled silks—surely this means achieving Nirvana for a silkworm and a lamb (see pages 32 to 41).

THE ramping steed at the right is ramping to get over to pages 46 and 47, where he really belongs and whence we have removed him as a bait to make you turn there yourself. There you will find pictures of fast horses and beautiful women, all desperately *comme il faut*. Although society snaps, they are really a lesson in how one should dress for hunting.





STEICHEN

**Mrs. Harvey Dow Gibson
and Miss Whitney Bourne**

Mrs. Gibson is the wife of Mr. Harvey Dow Gibson, who is heading the Unemployment Relief Fund in New York. Her daughter, Miss Whitney Bourne, is one of the most popular débutantes of the season. Already, Miss Bourne is mixing work with social gaieties, having a part in the Gilbert Miller production of "Firebird"—a first step in a career she plans to pursue

FOR LOVE OR MONEY

Parties to remember

REMEMBER the best parties. Were they for love or money? Some were for both, like those lucky, lucky marriages they used to put in books. Looking back, far back, on this season, it's been all for charity. Sweet Charity, sweeter than before because it's so smart to be planning good parties.

FROLICS IN A DOUR SEASON: We're all pretty sick of hearing that it is "smart to be thrifty." We'd just as soon not be smart that way for a while. The old line about "Let's put up the town car, it's such bad taste to splurge" strikes a tired note now. Let us be gay and grand if possible. Funnily enough, one way of providing frolics in this dreary season is to adopt a high moral attitude and whoop up parties for charity. Of course, there are still cynics who say, "Why don't we just call it a Dutch Treat party?" And then there are lovely people, public benefactors, who still actually give parties.

BANGS AND WORTHINESS: Suppose you are lunching at the Colony. Under all those beguiling bangs and bonnets are foreheads bursting with schemes for the painless separation of cash from pitifully lank purses. Can it be that leg-o'-mutton sleeves, muffs, and all our new relics of Victorianism revive a saintly worthiness? Neither do I think so. But the girls certainly are busying themselves with the ultra-ladylike occupation of *good works*.

PITY THE POOR OSTRICH: Now that day you were at the Colony, you probably saw Barbara Post talking about her mother's grand party at the Casino. Mrs. Loew, Mrs. Woodward, and their committee did a bang-up job of it. Everybody attractive in town and Philadelphia came. Bee Patterson, groomed as always to the ultimate hair, remarked that she'd been knocked down a few times, fighting in and out of rooms, but managed to preserve her blue and red *coq* feather muff and scarf (credit J. Suzanne Talbot feather parure and Patterson personal chic). Poor ostriches and barnyard fowl! Haven't they been having a nasty time! All around the Casino that night were feathers, feathers everywhere. Dark violet *coq* on Mrs. J. Gordon Douglas; black *coq* for Mrs. Charles Payson; and Mrs. Harvey D. Gibson and Dorothy Fell devastatingly befeathered.

TOO, TOO GRAND: Among our unfeathered friends who managed chic without a wisp of plumage were Betty Shevlin Smith warding off a spot of draught with her full-length grey velveteen pelerin hugely sleeved; Mrs. Thomas Bancroft in a dress of that shrivelled stuff, also grey; Mrs. Robert Stevens, very dashingly gotten up in red with a regardless sable collar; and Melissa Yuille in a red net frock, making a vividly graceful



SOME OF OUR FEATHERED FRIENDS

foil for Mrs. Howard Linn's unusual reseda-green satin gown. There's a vignette of the Casino clothes for you. The party was stiff with Grade-A entertaining talent. To a degree that a few hardy souls ran out on the main show to start dancing in another room. Mrs. Vincent Astor led the movement and was blessed by those who get nervous in crowds.

LET'S HAVE ANOTHER: At least fifty-eight—maybe even seventy-two per cent. of the fun in good works lies in the let's-talk-it-over phase of the party. A simple lunch at the River Club or a little dinner around a hot bottle and cold bird at Jack and Harry's may easily turn into a full-fledged committee meeting. There's nowhere really safe. Not even the sanctity of the home.

LISTS—JUST LISTS: Pity the tired banker who comes home all worn out from a strenuous Backgammon Tournament at his club to find his home and castle invaded by a lot of wild-eyed girls and boys with lists. Lists of entertainers, lists of caterers, and lists of names. Oh, those lists of names! If the committee is large enough and every one has the right of veto, no one will be asked in the end.

ORNAMENTAL LADIES: Mrs. Bradford Norman, junior, Mrs. Marshall Field, and Miss Eleanor Barry organized a party for a neighbourhood charity at Ten Gracie Square that was a great success. It was a casual, cheery type of party that every one likes. The music was good, the catering was good, and the guests were very decorative. At least, any one of us would have modestly admitted you couldn't do better.

MUSIC IN THE AIR: We're all mad about Dorothy Norman's music-room. It's the top for those informal get-togethers that are better fun than anything. At her home, there's always marvellous music, because she plays divinely and you're sure to find George Gershwin, Cole Porter, Dick



REHEARSING FOR CHARITY IN MRS. BRADFORD NORMAN, JUNIOR'S, APARTMENT, MRS. NORMAN AND MR. RICHARD MYERS PLAYING

Myers or Jack Monroe tucked away among the guests. And every one is enchanted with the setting she has arranged for her musical parties. A completely satisfying room in varying values of white, emphasized by the two black pianos and the sensational black-and-silver Drian screen (see it for yourself in Mr. Steichen's striking photograph above). On a party night, this music-room, candle-lit and filled with flowers and people, with the hostess at one piano and one of our foremost composer-pianists at the other, is a blissful place. What luck for a lady of fashion to have a really professional talent like this and to be able to give so much pleasure! And Dorothy Norman has an ingratiating unselfconsciousness—she doesn't act coy about playing or hiss for quiet!

A COLOSSAL SHINDIG: Among the earlier parties of the season were the Peacock Ball (a colossal shindig at the Waldorf), the Backgammon and Bridge Tournament (Waldorf, too), and the Election Returns Party at the Charles S. Paysons. Literally hordes of people went to the Peacock Ball—which was as it should have been. It was there that Lili Damita first appeared in the white pleated shift that seems to be a favourite with her, as she also had it on at the Paysons. Some one remarked that it was hard to see how she kept it intact after the dance she did with a handsome young polo player. Evie Burrill and Cynthia Pratt Laughlin both wore the pink Patou dress of moyen-âge line. They looked so well that neither could mind the duplication, even in this day of individuality.



STEICHEN

LISTENING ARE MRS. JAMES FORRESTAL, MRS. WILLIAM AVERELL HARRIMAN, MR. EDWARD MCILVAIN, JUNIOR, AND MR. JOHN KENNEDY

JOIN A PARTY: The Election Returns Party took place just at the climax of the affair with our old love, Politics. Ever so long ago—last spring, to be exact—, there began a fervid political enthusiasm. Even the theretofore frivolous went to conventions, joined parties (political, rather than social), and canvassed for their pet candidates. It was divine while it lasted. So we had a party to be in on the ultimate excitement. There was perfect equipment to get the returns—two direct wires, one from the Columbia Broadcasting and one from the United Press—and Herbert Swope and Walter Lippmann to tell us what it was all about. Unfortunately, the party spirit got the better of the guests' political interest, so that it was the one place *not* to go to hear the returns. But what

a party! People looked so well, too. Janet Ryan was ravishing in a pale, pale grey net dress with a blond flower to accentuate her smooth blond head. Kay Chaqueneau, who has tremendous personal style, besides being a natural comédienne, looked lovely in a Hattie Carnegie dress of white satin with tiny puff sleeves and a short train. Alice Gates, sister of Trubee Davison, took off a half-hour from Republican headquarters to have a look at the party. And Polly Howe had a frightfully smart white dress that she didn't seem to mind exposing to the stair carpet and the tread of those who tripped up and down.

UNCHARITABLE PARTIES: In the beginning, there was Billy Reardon. He was here on a sabbatical leave from Saint Moritz, where he sees that ex-Spanish grandees,



LEE MILLER

MRS. LIVINGSTON POTTER WEARS A CHARMING RUFF OF COQ FEATHERS

Indo-Chinese princesses, Charlie Chaplin, famous beauties, Dutch oil kings, Noble Lords, a Dolly sister, and you and me all meet and mix in a very piquant international cocktail at the Palace Bar. With talent like this, is it any wonder that he is universally adored, or that a series of informal parties in his honour were under way before half his bags were unpacked? Jules Glaenzer gave the first. And it was there that Whitney Bourne, who is one of the outstanding successes of the season, met Gilbert Miller. And thereby hangs the tale of her making in the same season, not only her social début, but her stage début, as well. She appears in Mr. Miller's "Firebird," which shares honours with the Cole Porter-Fred Astaire opening for the distinguished première prize of the winter.

The Jay O'Briens had another Reardon party, and the Averell Harrimans had a big dinner and small dance for

him. Mainbocher's things look extraordinarily well on Marie Harriman, and she wore the red-and-white striped one that Vogue illustrated. Lady Mendl had it on at Cole Porter's opening, later.

ABLE TO TAKE IT: Ellen and Persifor Frazer came over from Philadelphia to see their darling Billy—Ellen, who is certainly one of the world's most delightful gals, looked superlative with turquoise earrings and a vivid red dress. Helen Gibson was at the Harriman party, wearing a rust-brown *coq* feather necklet with a ciré satin gown in the same colour. Elsa Maxwell was there, and the Jay O'Briens brought with them the Marquis and Marquise de la Falaise de la Coudraye—Connie Bennett to you. These weary old eyes (to be very Woolcottian) had never beheld her in the flesh before. She wished (Continued on page 79)

Vogue Points

seen here and there

AFTER dark it is positively the newest thought to brush your hair straight back and hold it in place with a tortoise-shell back-comb or bandeau—extremely young, very pretty, and desperately Alice in Wonderland. Your hair ought to be a little longer to put this across properly—longer and rolled up at the ends.

- Lady Abdy appeared in Paris with her hair done thus-ish, wearing a golden bandeau. The effect can also be achieved with ribbon, as one young Parisienne proved who appeared with gold and green ribbon twisted together and worn as a bandeau.

- Madame Simon Rolo, who is dark and divine, powdered her raven locks with blue phosphorescent powder one evening, so that her hair glistened under the low lights. We hear that this trick is also being tried in London. *Nota bene:* the powder brushes out again easily.

- The jewellery situation is being made interesting by such ideas as this: Lilyan Tashman wears two emerald-and-diamond clips in her hair, at the corners of her forehead, and an enormous one in the front of her dress. Very triangular effect, as you can see in the picture.

- Other new clip notions: wear one in the knot of the sash of your evening dress. Or get a crescent-shaped clip.

- One of the pictures at the right shows the hand of Peggy Fears Blumenthal, the play-producer, with a strange and lovely ring on the little finger. This appears to be (but isn't) several wedding-rings, held together by a gold band with a large sapphire in the middle. Also, will wonders never cease?, it opens up before your eyes and becomes a link bracelet.

- Mrs. Earl E. T. Smith is in the habit of wearing a little gold yo-yo on her bracelet. When the fever comes upon her, she removes it from the bracelet and slips the string over her finger, proceeding as per instructions.

- Small hatpins to anchor ridiculous hats to smart heads have been revived. You can buy them, in pairs.

- Colour scheme for the clever: a beautiful woman was observed at dinner the other night in New York. She had black hair, she wore a black dress, but her finger-nails were bright red, and she wore a diamond wrist-watch on a bright red ribbon.

- Mrs. Robert H. McAdoo, whom her admirers call the smartest woman in New York, wears a wool suit in light coppery-brown and a felt hat that looks like a little boy's fedora, with a crêpe de Chine band around it and a crêpe de Chine scarf around her neck.

- Mrs. Shevlin Smith nipped into Bergdorf Goodman's, for one reason or another (Continued on page 76)



PANAMA PANCAKES



MRS. JULES GLAENZER IN ROSE DESCAT'S HAT FROM BENDEL

STEICHEN



MRS. JULES GLAENZER IN DESCAT'S HAT FROM SAKS-FIFTH AVENUE • MRS. GARDNER HALE IN DESCAT'S HAT FROM BENDEL

They're practically as flat as pancakes—these shallow straws—and you clap them well forward over your brow. Across the way, in the Colwell chair, Mrs. Jules Glaenzer wears one of Covina straw—a hat like a child's, but somehow sophisticated. Her dress is a Vionnet—a wine-and-white print sashed in wine; Bendel

Band your Panama with velvet—if you want the new thing. Mrs. Glaenzer, doing a bit of lipsticking above, has a streak of red and blue velvet around the crown. More blue velvet runs around the neck and sleeves of the Augustabernard costume—a dress and jacket of a gay red-and-black print on white; Saks-Fifth Avenue

The slope of these crowns is another thing we should hate to have you overlook—observe that list to the front in the hat of Mrs. Gardner Hale (second lady above). Hers has a twist in the Descat manner. Yellow grosgrain binds it—seeing that the jacket-dress is of yellow-and-black crêpe; Bendel. Chair from Colwell

They don't come any shallower than this Panama (right), which Joan Bennett plunks like a plate on top of her head. Pretty devastating with blue eyes is that cobalt-blue band, of suède—a blue to repeat the blue of the crêpe dress that is innocently ruffled; from Gervais. The chair from Syrie Maugham



STEICHEN

JOAN BENNETT WEARS JOHN-FREDERICS' SAILOR



MR. PULITZER FINALI



(LEFT, ABOVE) MRS. TAYLOR SCOTT HARDIN AND COUNT EMANUELE BORROMEO D'ADDA

SS. CONTE di SAVOIA

Diary of a maiden voyager

NOVEMBER THIRTIETH, 1932. The *Conte di Savoia* sailed at noon out of Genoa, flags, passengers, newspaper men, stabilizers, and all. It was pretty exciting and very maiden-voyagish leaving Genoa. I walked down the hill to the pier from the Colombia Hotel, bearing the enormous green peasant umbrella which I bought in Saint Gimignano and which I could not persuade the porter to put into the truck. The Genoese were positively twittering with excitement over the sailing, and all the taxis peep-peeped extra often, which amounted to practically all the time. There was a fantastic crowd on the dock, and, pushing through it, passport in hand, I could see nothing until I got on board and went up on deck.

The city of Genoa lay like a rose coloured cloak flung over the hills and spread away into country of that strange olive-green that the Italian primitive painters give you so well. Around the curve of the shore jutted

the promontory above Portofino. Immediately around, the harbour bristled with shipping, crowded with people watching the *Savoia*. On the dock, steep below me, were lined up a fine military band, which played with that fiery, patriotic gaiety that Italian bands have, and a company of little boys in uniform from the merchant marine school, their eyes popping out, applauding dutifully after each tune. Any number of *carabinieri* were scattered through the crowd; they look so magnificent in their Napoleonic uniforms, I wish I could have bought one of *them* to bring home! There was a stir and a pushing, and a tall man, the young Duke of Spoleto, was piped on board.

Soon after, with a final and magnificent burst from the band, we moved slowly away from the pier. Every one waved, and every whistle in the harbour blew, and the band marched down to the end of the pier to cast their music after us as long as possible. I could not help but be impressed by the nonchalance of the band leader, a handsome devil, who only strolled before his marching men. They played the Italian anthem, probably one of the grandest bring-you-to-your-feet pieces ever written.

Antonio Mariani, the great Italian sculptor, joined me on deck, and we stood watching the port disappear as we slipped up the coast to Villefranche. Nearing the French frontier, we blew our (Continued on page 73)



GENOA FROM THE CAPTAIN'S BRIDGE



COUNT AND COUNTESS VISCONTI DI MODRONE



COUNT PASSERINI



MISS ELENA FONDRA • COUNTESS MARYLA LEDNICKA



THE DUKE OF SPOLETO



THE MAIN HALL

AMERICA DELIVERS THE GOODS

WE belong to a generation that wants to know what everything is all about. In the old days, you could get by without knowing much about fabrics—if you could tell a flat crêpe from a canton, you were well enough informed. But to-day, almost any given lady can reel off a list of fabrics as tongue-twisting as French verbs: *matelassé*, *bagheera*, *paysan*, chalk crêpe, rabbit's-hair, ostrich tweed, et al. We've learned that it pays (in the good old coin of chic) to be fabric-conscious—and hence this review of what is coming off American looms:

- Faint whisperings are going about that *au revoir* will soon be said to the exceedingly crinkled surfaces. It is only the faintest of whispers, mind you, for all spring long you will still see very attractive dresses made of the new *matelassé* crêpes, the moderately puckered and the furrowed silks.
- Prints look as if they have had a stimulating pick-me-up, probably because they are being printed on so many new types of materials—on heavy rough crêpes, on lightly crinkled semi-sheer fabrics, as well as on the old familiar smooth silks. What Onondaga, Timely, and Jean Robert have done in these precincts is especially interesting.
- Checks, plaids, diamonds, circles, dots, and scroll patterns—there you have the ringleaders of the prints for that simple suit or dress-and-coat ensemble that will be your first purchase. Most of these are two-colour prints, but, as time goes on, keep a weather-eye out for multi-colour prints. The modernists are having a fling in prints, too—chalk-white streaks and dashes appearing on many grey and dark backgrounds. Often, these white markings are done so lightly that the effect is like a Japanese print. This light touch has struck some plaids, as well, a

Wools, silks, and cottons

sort of pen-line plaid in two colours—black with red or green, lavender with purple—being very eye-catching.

- Evening prints have gone quite imaginative. There are checks and plaids that seem to have come in from the paddock; black-and-white prints dashed over with brilliant candy-pink, purple, or dragon-yellow; and mammoth all-over designs that give a striking German-poster effect to an evening silhouette.

- Your spring coat or suit—that is, your most elegant town one—will probably be made out of Forstmann's "Smola," a dull duvetine, or "Palka," a fine worsted crêpe. For these fine worsted materials with smooth surfaces and only very indistinct crêpey weaves are newest—there will be semi-rough stuffs, of course, but not for town. These smooth wools are monotone in colour—Forstmann has developed a new colour idea of fusing two shades of one colour, say two shades of blue, into a very subtle blend, which is much more distinguished than the ordinary mixture. The twills made by American Woolen and the crinkled wool called "Ripple" made by Haas are other good choices for this coat of yours.

- You can hardly hope to go through this spring without a tailored two-piece suit—a very masculine one—perhaps a Farnsworth dark blue flannel with a widely spaced white stripe, just like your husband's Brooks' suit; or a herring-bone suiting from Walther.

- A spongy effect with an indistinct weave is one thing to look for in your new dress wool. And a *matelassé* crinkled effect is another. (Not the two together.) You might try either type in dull pink, in sandy-white, in sulphur, in emerald-green, or slatish-blue.

- Tweeds are out of the parlour and off to their native heaths. The Scotch and English influence is everywhere. Beiges and browns with a whitish look thrown in are divine (please observe same on opposite page). Light semi-pastel tweeds—for example, turquoise or yellow tweed—should put new ideas in your head about rural trappings. And the checked rabbit-hair tweeds of American Woolen and the monotone rabbit-hair wools of Kaufman are beautiful country companions.

- Only very stuffy, antiquated ladies close their eyes to all the new synthetic, man-made fabrics. Even if they're not sired by nice little silkworms or gambolling rams, these new fabrics are not to be snubbed. Almost all the lovely, dull, chalky looking materials you are wearing in dresses, blouses, and evening clothes are made with synthetic and acetate yarns. And, this summer, they'll swarm over all the best places—for sports, for day, for evening. Thanks to the great French houses and over here to the makers of Du Pont, (Continued on page 72)



MARSHALL FIELD'S V-LINE ÉCHARPE SCARF; ALTMAN



A bumper crop of spring wools

- That plaid is a Viyella flannel—"Prince of Wales," a tartan plaid; from McCreery
- The brown-and-white Forstmann suiting is one of the new checked wools; Altman
- That nice blue is another Forstmann fabric—a sheer wool, "Netta"; Lord and Taylor

- Stehli makes the new "Powder Crêpe" shown in almond-green—a smart silk fabric made of Celanese yarn; Lord and Taylor
- Forstmann's "Pamella," a crisp, spongy wool, is perfect for sports and runabout dresses (shown in brown); McCutcheon

- Monotone angora tweed from Forstmann (shown in a smart rust-red) is a good material for suits or country clothes; Altman
- The rough string-and-white tweed is another Forstmann success; McCutcheon. (Jacket design No. 6243; skirt, No. 5895)



New crinkles in crêpes for spring

- Eleanor-blue, above, left—Shelton Looms velvet, "Velgra"; from Lord and Taylor
- Almond-green—Duplan's matelassé "Pouf Crêpe," of Viscose yarn; Lord and Taylor
- Putty-beige—Duplan's striped "Matlass," smart for spring dresses; from Altman

- Green-and-black—Bloomberg's plaid silk print, designed by Hans Schweizer; Altman
- White—Stehli's crinkly matelassé, perfect for evening dresses; Lord and Taylor
- Mustard—Schwarzenbach, Huber's "Cobble Crêpe," of Du Pont Aceleyarn; Bloomingdale

- Green—Roessel's "Crêpe Vendome," one of the new furrowed silks; Lord and Taylor
- Chalk-white and grey—star motif on Onondaga's rough silk crêpe; Lord and Taylor
- Red—Marshall Field's sheer "Beaufrette"; Lord and Taylor. (Dress design No. 6244)



The stuff new clothes are made of

- Blue—Stevenson's herring-bone linen, especially chic for summer suits; Macy's
- Dotted print—Schwarzenbach, Huber's "Sandella," of Du Pont yarn; Wanamaker
- Checked velvet—Openhym's very effective "Riovel"; from Lord and Taylor
- Brown—Howlett and Hockmeyer's "Vel-issé," with Lastex in it; Lord and Taylor
- Pomade-red—Cheney's "Crêpe Ecrasé," dull-surfaced crinkle crêpe; Lord and Taylor
- Grey—in William Skinner's "Trouble-proof Crêpe," which won't pull at the seams
- Gold—Mallinson's "Qualité Crêpe" is a super-crinkly crêpe and very smart for spring evening dresses; from Lord and Taylor
- The green dress is made from design No. 6231, and the pale pink model for afternoon wear is made from design No. S3613



BLUE IN FULL SAIL

- That tiny blue check way across the page is Mallinson's "Knit-a-way," an enchanting fabric for summer; Altman
- Next, a larger check, in a foulard-patterned sateen—you'll see it in summer evening dresses; McCutcheon
- Vermicelli embroidery is effective on linene, the cotton fabric shown third—an American Fabrics material
- That nice big plaid decorates a spongy cotton—the fourth stripe in the sail on the opposite page; McCutcheon
- Smaller, but no less chic is the checked wool "Barella," in two shades of blue—an American Woolen suiting; McCutcheon
- "Everfast" pin-striped piqué will make lots of crisp sports dresses. It washes beautifully, too. McCutcheon has this
- That fabric with tiny dots, low on the sail, but high in fashion, is an imported silk crêpe—perfect for one of those dresses you wear all day long; McCutcheon
- For sports wear, that cotton crêpe with a wide wavy stripe is effective. It would be nice on the beach; McCutcheon
- We can't say too much about stripes for summer wear. The narrow ones in two shades of blue and white are on an Everfast striped piqué from Macy's
- Cohn, Hall and Marx make that crêpe marked off in squares, giving a checked effect. It's called "Lattice Sheer" and made of DuPont yarn; Macy's
- "Durene Corduroy," edging the sail at the right, is an all-durene mesh for summer sports dresses. Altman has it
- Fluttering at the right of the sail is Butterfield's "Everglades Chiffon," a smart plaid cotton voile; from Gimbel's



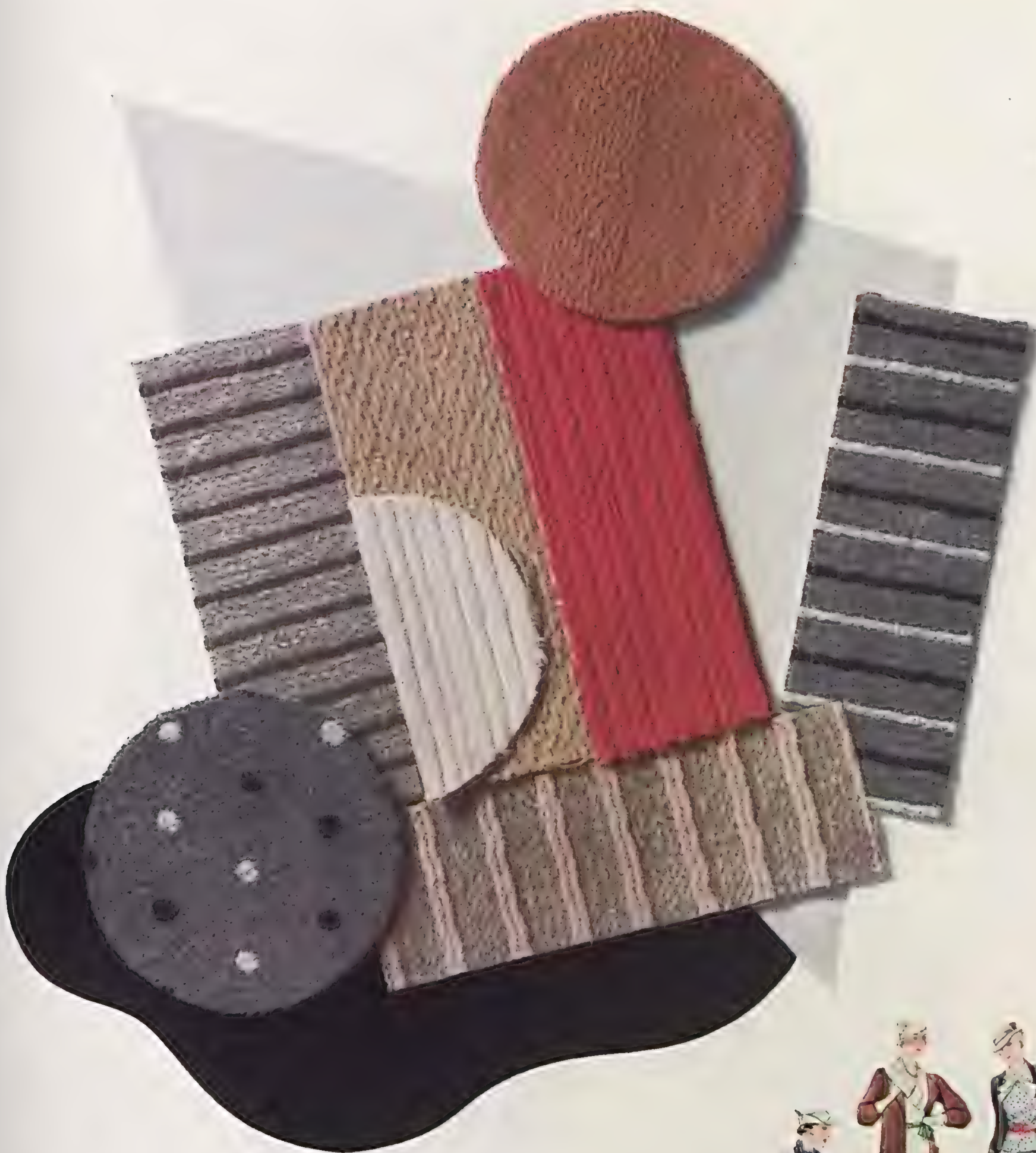
FROM FRENCH LOOMS

These are all Rodier's exciting new fabrics:

- The striped linen weave, upper right, is "Créplynic" (see the third lady's dress below)
- The coral-pink gaufré cotton is "Phlyx"
- That mustard transparent wool is "Ondlap"
- The diagonally woven natural linen fabric is another "Créplynic,"—you can see it in the street outfit on the first lady at the left

- The yellow "Toile Unex" is a new home-spun cotton—it fashions the coat at the left
- The plaid and plain blue wools are "Djaburas"—see the suit on the first lady below
- The checked weave in natural linen is "Lynic"—worn by the second lady below
- The coral "Dialex" cotton has a herring-bone design in relief—witness the jacket below





And here are Meyer's new spring woollens:

- "Cyngalia," in a beautiful shade of brown, has wide, vertically woven stripes
- Brown flat woven stripes on a grey-beige ground make this chic wool, "Cyngalia"
- That beige wool with the corded thread weave is another of the species of "Cyngalia"
- The colour of the bright red wool is delicious, and the close, indistinct, vertical rib gives it a chic texture. It's a "Cyngalia"

- Meyer's "Cloqué de Laine" in cream colour is a vertically quilted or cloqué wool weave, shown in a dress at the right
- Black and white ribs on a grey wool forms another "Cyngalia"—see the first lady here
- Black and white dots are woven in this grey "Cyngalia"—shown on the third lady at the right in a refreshingly new outfit
- The beige ribs on the last version of "Cyngalia" are woven so they stand up in relief





Coudurier, Fructus et Descher are responsible for the spring silks described below.

- Beige polka-dots are lined up in smart stripes on brown crêpe de Chine in "46045," smartly worn by the first lady at the right
- White circles and dots are closely spaced on a red background to make the neatly designed crêpe de Chine that is called "46051"

- Also a Coudurier, Fructus et Descher fabric is the blue-and-white gingham-checked crêpe, "46116"—worn by the lady in the centre, right
- Blue-and-beige flowers are printed on F. Ducharne's crêpe "28621" (small sketch, right)
- F. Ducharne's brown-dotted marocain, "28613"
- Cream stripes on F. Ducharne's brown marocain, "28585," is nice at night—see lady above



CHIC IN THE WEAVE

COTTONS: Let's lead off with cottons, because here is where things are really happening. Whether you know it or not, you'll be wearing cotton much oftener than you think—for only the father of a fabric can tell what a fabric is made of nowadays. Cottons are competing with woollens and silks in all walks of life—borrowing the hang of woollen, its dry touch and weave, and retaining only the lovely colours peculiar to cottons.

As like as not, you'll have a dress of cotton crêpe with such a rough, granulated weave it will pass for wool. Maybe it will be Dialex, with flat ribs woven either vertically, diagonally, or in herring-bone design; or Unex, a linen with a homespun weave; or Plyx, an enormous gaufréd crépon with a pronounced rib relief that is impressive enough for a coat, as well as for scarfs or beach costumes. Or maybe it will be one of the piqués, for, so closely related are they to blistered and quilted materials, they appear in dresses and jackets for both town and resort wear.

LINENS: And just to confuse you further, a great many linens are cropping up that imitate cottons. Once in a while, these linen weaves are actually made of cotton. Then again, a linen has ribs like piqué; this is called Piquella. And another all-linen fabric, Creplynic, imitates the ribs of the cotton Dialex described above. And, sometimes, you get cotton-and-linen hybrids looking as rough as wool.

WOOLS: There are no half-measures about woollens. Either they are rough

and harsh, due to the mixture of aloes fibres in their make-up, or else they are extremely soft—due to a coating of angora hairs like a silvery cloud. One of the nicest rough primitive specimens is Rodier's Djabura. Some of the loveliest angora ones are the Cyngalia series, from the Meyer collection. Many of these have ribs, woven stripes, and horsehair, rep, and tight net weaves. Light versions of these woollens, called Cyngalinia, are perfect for dresses. Other Cyngalias are woven with heavy twisted threads giving a granulated surface particularly adaptable to suits and coats. Besides these plain Cyngalias, there are some that are worked or brocaded with regularly spaced flowers, tiny dots, or woven with vertical stripes in relief.

Blistered or *cloqué* wools deserve watching, too—and you couldn't do better than acquire a runabout town ensemble or loose knee-length coat of one of them. Meyer has done dozens of beauties. Then there are all the light wool crêpes—Crêpe Nivis, for example—which are almost as transparent as georgette crêpe and could be used for blouses or dresses. The craze for a straight-and-narrow look has brought back all sorts of vertical effects in weaves; ribs and stripes all on the vertical instead of the diagonal.

COLOURS: If you've read your Vogue lately, you know pretty well what a rage beiges and greys will be—the big neutral powers. Beige threatens to be more universally (Continued on page 72)

- Bianchini-Férier have taken the design of an ancient tapestry for the black-and-white printed crêpe "43726." The dress of the ensemble shown below is pretty conclusive proof of how chic it is

- In black-and-white, too, is the Bianchini-Férier crêpe de Chine with the flower-garden design, which goes by the number "43814" and is worn by the first lady

- Vivid stripes woven on a tailored flamisol form a very striking fabric—Bianchini-Férier's "43616"—worn by the second lady below

- F. Ducharne wove the grey twill fabric, which is printed all over with white squares. It is "28560"





THE PRINCESSE JEAN-LOUIS DE FAUCIGNY-LUCINGE, MADAME RALLI, AND BARON DE GUNZBURG AT THE EXHIBITION



DIAMOND-STUDDED COMETS AND BOW-KNOTS

ALL THAT GLITTERS

SO long as Mademoiselle Gabrielle Chanel has a hand in this entertaining business of fashion, you can always expect something unexpected to happen. Once again, she has set Paris and New York humming with an idea of hers—not this time in the field of clothes, where she primarily operates, but in the realm of jewels!

Not “phony” jewels, either, such as the glass baubles she flung to the world back in the days when there was money to burn—baubles that she believed in then because they were “without arrogance in a period of too easy *luxe*.” Now, her interest is in real jewels—in genuine diamonds—for it is her contention that the *crise* has set afoot a craving for authenticity. And her exhibition of diamond ornaments in Paris (and now in New York) is just another evidence that the Chanel creative streak goes on burning with hat-lifting ardour.

Upsetting the well-known apple-cart, Mademoiselle Chanel uses nothing but the old-fashioned, pre-War, brilliant cut diamonds in this mammoth array of ornaments . . . and sets them (upsettingly enough) in the crudest sort of settings. So crudely are they set, indeed, that they are more like stage jewellery than anything else; as some one put it, they are “the imitation of the false.” Oddly enough, or maybe not so oddly, these real stones set like false ones have a very dramatic, 1933 spirit, and, aside from the ideas they may give you for having your old stones reset, they will perhaps give women the courage to wear false ones



in the various ways she has suggested. For Chanel only asks to be copied in this idea—she doesn't sell jewels—she has no desire to compete with jewellers.

Surely, the enchanting hair ornaments are going to start many of us putting things in our hair again. That lovely feather made of diamonds (that's it below) is worn like a bandeau pushed far back from the brow. Another hair ornament is like a sheaf of diamond wheat tied in the centre and held on the head by an invisible band that goes under the hair. Stars and comets, and stars mounted on crescents, are others that appear both as hair and hat ornaments.

The constellations seem to be Mademoiselle Chanel's great inspiration, and her comet necklace—a star nestling against the neck at one side with trailing strands of diamonds coming round the back and falling in a shower down the other side (eyes on the opposite page) is not only amusing, but does away with clasps—one of Chanel's pet hates. Then there are enormous diamond sunbursts—especially one of yellow diamonds set in gold—intended either as a hat ornament or brooch to fasten a fur cape or neckpiece; amusing diamond stars and bow-knots for the same purpose; star ear-rings; and all sorts of necklaces and bracelets that come apart and become other nice ornaments.

But the manner in which this exhibition was presented in Chanel's own house, which is one of the most beautiful in Paris, was almost as interesting as the exhibition. Charity and the diamond industry were both benefactors. The beautiful white-and-gold drawing-rooms were cleared of furniture, dimly lighted by Wendel with ingeniously concealed spot-lights, which fell on the objects, which, for the most part, were protected by square glass cases resting on columns. In each of these cases was a wax figure, exquisitely coiffed and made up, on which were shown the jewels as they were intended to be worn. On entering, one got the impression of a museum of statuary in which these busts were presented with fairy-like radiance.



A FRINGE NECKLACE AND A FEATHER HAIR-ORNAMENT

PLANTATION HOUSE-PARTY

By Courtney Borden

ONE can scarcely believe that there was a time, not so long ago, when wives were not considered suitable companions for a hunting or fishing trip. We stayed at home; what is more, we were glad to remain at home, since such trips usually entailed lack of comforts, cold, and the greatest effort of all—arising at dawn.

How it has all changed! Country life and outdoor pleasures are now considered, from the woman's point of view, far more attractive than existence in a penthouse in New York, which Hollywood tries to tell us is the last word in living. Everywhere, in these United States, the popular wave is spreading, from Warrenton to Aiken and Southern Pines, from Long Island to Sewickley, from Grosse Pointe to Lake Forest, from Comargo to Burlingame. We are learning how to shoot, how to handle a rifle and shotgun; we are beginning to understand that the ability to catch a brook-trout on a dry fly is not luck, but art. And we are commencing to see why, in our mothers' generation, husbands spent so many autumn, winter, and spring weekends away from home, indulging in the

healthy pleasures of the stream or the shooting fields, for now we are doing the same thing.

Close at hand, we in America have marvellous sport from which to choose—driven pheasants on Long Island, ruffed grouse in Michigan—prairie-chicken in Wyoming, snipe on nearly any marsh, wild ducks of every kind, dove drives; and, best of all, in the South, the pursuit of Bob White.

It is not alone the bird which makes quail shooting the favourite of all sports afield, it is the peace and beauty of the Southland, the love of the hunting-dog, and the long, pleasant, sunny days spent in riding or tramping through coppery-tinted broom sedge, across cotton and corn fields, over wooded hills down into red valleys, all the time breathing in the familiar fragrance of burning pine logs on near-by cabin hearths.

Thus it is that a Mississippi plantation, with its magnolias and box, its inevitable white-columned mansion reminding of ante-bellum grandeur, can offer to-day, not only a taste of the glamour of Old Dixie, a Dixie that has changed little, but the thrill of superlative sport.



MISSISSIPPI PICNIC



TRACKING THE WILY QUAIL

At "Glenwild," our plantation between Memphis and New Orleans, guests from the North arrive at noon, and, by the clothes they wear when they step off the Pullman, we can tell the daily program for the next few days. By their luggage you can judge them—by the number of guns, the boxes of shells, and by whether they are already toggled for the field or merely dressed for lazying in a Southern clime. And more telltale than all these signs is the age and appearance of their hunting-clothes. You can always spot, like a flash, a *nouveau* sportsman.

Old and comfortable boots, usually high moccasins or a lighter-weight boot with leather tops and rubber feet, are, for women, the best, though they could not be more unbecoming. And, instead of neat, well-fitted riding-trousers, breeches must be cut loose at the knees so as not to bind when trudging over hills, climbing across logs and out of brambles, and up and down muddy cotton furrows in which you sink at every step. Above this can be a turtle-necked sweater or woollen shirt, and a shooting-jacket, preferably white, with wide pockets for shells and game. Hardly a chic outfit, for nothing truly chic, in the long run, is practical in the actual field. When after quail, you do not wait in a stand and watch (Continued on page 74)



THROUGH SEDGE FIELDS IN SEARCH OF A MOST ELUSIVE GAME



MRS. JOHN BORDEN AND MRS. CHARLES G. CUSHING



TEA ON THE GALLERY AT "GLENWILD"



MISS EDITH CUMMINGS



"GLENWILD," THE BORDEN PLANTATION, HAS A TYPICAL PILLARED MANSION

HORSE IS KING



MRS. ROBERT C. WINMILL AND DR. THOMAS E. NEILL



MRS. WINMILL • KENNETH R. SMITH



MRS. JAMES VAN ALEN



A MEET AT "ASHLAND FARM" IN WARRENTON

ROTOFOTOS



ROTOFOTOS

MRS. "JOCK" WHITNEY



MRS. PAUL ABBOTT



MR. AND MRS. HAROLD E. TALBOTT



MR. HENRY C. PHIPPS AND MRS. MARSHALL FIELD

Notes on hunting

- Mrs. Winmill's smart zebra sports coat is, we suspect, made out of the zebra she drove to a cart last year. The other picture of the erstwhile Master of the Warrenton shows her turned out in a shad-belly habit, the height of form. The beaming Mrs. Talbott, who was the success of the hunting-season, is snapped at the Llangollen race-meet of the Piedmont Hounds
- Mrs. "Jock" Whitney is to be seen on a horse, as usual, and the neatness of her hair is a lesson to all who would ride to hounds. She is one of the best horsewomen in America and, with her husband, owns "Llangollen."
- Mrs. Marshall Field, at the race-meet of the United Hunts at Belmont, displays not enough leopard to frighten the horses, though she wears it in both suit and hat. The snap of the Warrenton moving-off, on the opposite page, tells you better than words just what the well-dressed hunting-country will wear



BERGDORF GOODMAN • ATKINS • ALTMAN

CERTIFIED CHECKS

• All checks are going to be good checks in the fashion (if not the financial) world this spring—all certified and endorsed by the big couturiers. One of the nicest to cash in on is shown at the extreme left on the opposite page—a purple-and-black Meyer wool. Once upon a time, you may have dubbed purple and black “old-lady” colours, but that notion is defunct now, and here you see it looking gloriously young. The dress you could wear under your winter coat now, and, with the first balmy day, you could bring forth the black wool, fox-trimmed jacket. The way the fox is put on widens the shoulders nicely, but leaves the rest of the silhouette as slim as a pencil.

• How large a check will fashion honour this spring? Well, you can write them big or little and get an endorsement on either. Flip your eyes to the centre figure on the opposite page, and there you have one of the bigger brands—a blue check on a white ground, a silk check this time done by that master Bianchini so that you’d take an oath it was wool. The dress is topped by a blue wool jacket, which has a twisted checked silk collar that follows on down the front of the jacket and then proceeds around the waist into a belt. The checks are cut on the bias, which—as any one knows—is very instrumental in making hips look fashionably meagre.

• Call it a suit or a dress, as you will—that two-piece affair shown third on the opposite page, but for pure unadulterated chic, you’d have to go far before bettering it. The skirt is of angora tweed, and the jacket of heavy natural linen—going to show that linen is something to watch this spring. A pretty stirring jacket, to our way of thinking, what with those extremely wide revers to give you a chesty look. If you’ll take our advice, you might get an extra skirt of plain natural linen to match the jacket—giving yourself a second outfit that will come in handy come summer. Notice, too, the straightish line of this model.

• After dark, too, the world is going to go on with this checkered career. There’ll be checked silk crêpes and checked mousselines and checked organdies and checked gingham and checked India cottons in the most ravishing mixtures of red and green dancing around on polished floors—the latter checks so outlandishly gay they’ll be charming at resorts. The specimen at the right is of black-and-white checked silk crêpe, cut on the bias for thinning purposes and tied around the middle with a flaming sash in red. There’s nothing very naked about this décolletage, which is refreshingly simple. It’s such lovely things as this that make us wish avidly for summer.



JAY THORPE

J.P. 32



HOYNINGEN-HUENÉ, PARIS

TALBOT HAT (DOBBS) OLGA ROSEN SWEATER (BENDEL) • ROSE VALOIS HAT (KNOX) VERA BOREA SWEATER (BEST)

Pull-ons—in hats, sweaters, and gloves



ANNY BLATT (MRS. FRANKLIN, INC.)

• Paris is busy knitting, these days, and some of the smartest sweaters to be seen are made by French tricot specialists. Take the sweater-blouse above, with a splashing plaid in navy-blue and white. Anny Blatt designed it, using the short sleeves, high turn-over collar, and neat little tie of the incoming mode. There's a wide knitted band stitched on flat around the waist, and it would be enormously chic worn with one of the navy-blue suits that are going to be so good when spring finally arrives

• The hats on the opposite page are the type you pull on as nonchalantly as a small boy pulls on his cap—to get that defence-against-the-sun slant to the brim. The one farthest left is J. Suzanne Talbot's brown felt with a fold in the crown, worn with Olga Rosen's gay flame-red and brown knitted "chandail" and Nicolet golf gloves
• The grey hat is Rose Valois's felt with a brown band, topping Vera Borea's brown angora sweater with green and white stripes. Miss Claire Coulter posed

• Below, you see the kind of casual chic that looks so right in the country. There's a diagonally knitted sweater-blouse of putty-beige wool and a scarf to match, both made by Véra Heller and Aileen Rice, of Paris (the sweater has a trim little bow-tie in the same pine-green as the skirt). Then, there's a Breton hat of dark brown novelty straw. And, finally, hand-stitched leather gloves in beige, from Hermès. All sturdy and unassuming, as all good sports clothes should be. Miss Koopman posed



HOYNINGEN-HUENÉ, PARIS

HELLER AND RICE SWEATER • MARIE-ALPHONSINE HAT (KNOX)

A COUNTRY HOUSE

of simple distinction



THE 3



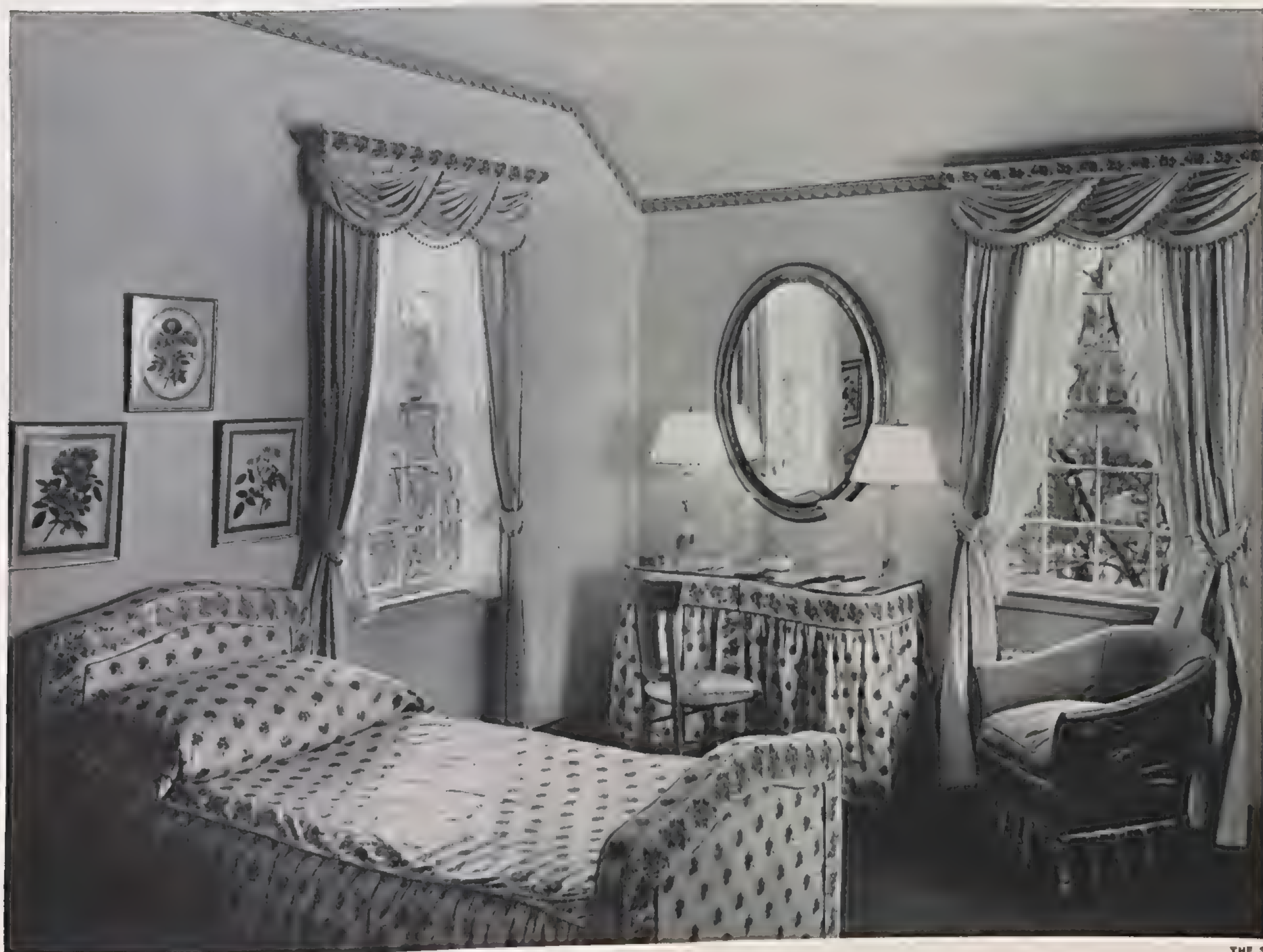
• With walls of evanescent green, the drawing-room of Mrs. William Woodward's house in Brookville, Long Island, becomes a musical pastiche of delicate colour. Silver-grey and beige are heightened with stronger notes of apricot and the golden tones of fruit-wood

• Some of the furniture, once belonging to the Empress Eugénie, is covered with pale blue satin. Further brilliance is supplied by a rare set of three paintings on parchment—birds and fruits in the gayest manner of eighteenth-century Vienna. Shown at the extreme left is the Regence mantel-piece in Mrs. Woodward's bedroom, which is flanked by cupboards contrived from a pair of old Brittany alcove-beds



• Mrs. Woodward's bedroom is dominated by a rare Brittany four-post bed hung with a chintz flowered in mauve, rose, and blue. The line of the tester is repeated in the window-valances against the warm grey-pink of the walls

• In the guest-room (below), brightly flowered chintz beds are imposed against white walls. Curtains of thin white chintz lined in rose glow faintly pink and are edged with cherry coloured wooden beads. Flower prints add further notes of red and pink and repeat in their frames the worn gilt of an old oval mirror above the dressing-table. Decorations by Anne Tiffany





THE 3

In the Biedermeier manner

Throughout the house, mahogany has been avoided, and yet the result has great variety of colour. The window treatment at the left is a fragment from the smallest of the guest-rooms, a minute space engagingly executed in white with red and blue accents. The painted cornice is repeated over the bed alcove and curtained gaily in red-and-white checked linen

The dining-room of Mrs. Woodward's house is definitely Biedermeier, with white fluted pedestals, holding white urns for the illumination of the room. White walls and canary-yellow taffeta curtains make a spirited background for fruit-wood furniture. Above, the traditional console table and mirror compose with an Empire porcelain urn

BEAUTIFUL FOOD

for the hostess

AND what, pray, is Vogue's inquiring gourmet doing, sitting at the feet of Madame Helena Rubinstein, hitherto known to the world as the beautifier of feminine faces? Is it that she is acquiring knowledge on how to diet and be slender? Or, learning precious culinary secrets of the art of being beautiful? Not at all! She is collecting a lot of sound advice about good food from one who is an authority on that matter.

For Madame Rubinstein not only knows good food and gives it to you at her house (or houses, rather, which she has strewn lavishly over various Continents), but, if the mood comes on her, she can step into her kitchen and whip you up an omelet, or anything else the occasion demands, that puts her immediately into the *cordon bleu* class. Of course, it is her working knowledge of cooking that makes her theories so practical. She feels that a sound measure of common sense is an important ingredient in every dish. In the midst of a rhapsody over some favourite *spécialité*, she will stop to remind you that all you need to create such a dish is a little left-over this or that, the stock that should always be on hand in every good kitchen, and a subtle blend of seasoning. "Easy for the housewife, you see," she explains.

Or, you may have only a simple fish in the ice-box when the inevitable unexpected guests arrive. Sauce Indienne (a quickly made curried sauce) will transform it into something pretty de luxe. But suppose some one doesn't like curry? So much the better. Serve the curry sauce separately, and pass a second one with it—*beurre noir* or emergency *sauce tartare*, either of them made up in a minute. A choice of sauces with anything gives an impression of unlimited resources in your kitchen!

It is in the houses of large families, especially those on the Continent, Madame Rubinstein believes, that you find the best food of substantial variety. Madame grew up in such a family, and many of her favourite dishes and theories are inherited from her mother and grandmother. While her repertoire runs a truly cosmopolitan gamut (she gathers up recipes wherever she goes, and her business takes her all over the world), her own favourite types of dishes are curries and fish. Two other favourites, which she doesn't find either very good or in very good standing in this country, but which are delicious in France and England, respectively, are *escargots* and tripe.

If you go from her salon to her apartment in New York (where this interview was photographed, with the



NELSON

MADAME RUBINSTEIN AND VOGUE'S INQUIRING GOURMET

result that you see above), you might have a lunch that began with a clear bouillon, then progressed to a divine entrée of puréed spinach rolled up in little crêpes. Then, a fish curry (with tiny mushrooms and lobster claws and baby scallops, perhaps) served with rice and chutney, followed by rounds of fresh pineapple or strawberries with kirsch. The coffee is black as the ace of spades, in bright red cups.

The spinach in crêpes is easy enough, if you can catch the trick of making the batter very thin and cooking the pancakes just long enough. To make the purée, you cook a pound of spinach, chop it, and put it through a strainer. To this, you add a few teaspoonfuls of cream (enough to make a thin paste), salt and pepper to taste, six tablespoonfuls of grated imported Swiss cheese, and a pound of small white mushrooms, which have previously been cooked in butter and chopped fine. When this is thoroughly mixed in a paste, a tablespoonful is allowed for each pancake. The pancake batter consists of two tablespoonfuls of flour for each person, one egg for every two or three persons, a pinch of salt, and just enough half-and-half water and milk to make a very thin batter. The pancakes should be very thin and very lightly done, and they should be stuffed the minute they are taken from the griddle. When stuffed, they are placed in a baking-dish, bits of butter are dropped on them, and the tops are sprinkled with grated cheese. They are baked only long enough in the oven to melt the cheese. Here, again, the practical view-point emerges. If you have some liver or kidneys, and haven't any (Continued on page 78)

SEEN ON THE STAGE

By David Carb

ALL during the autumn, Broadway has been lamenting in an almost Biblical manner the "badness" of this season. It holds its head, sways in anguish, refuses to be comforted or even to listen to those who have the temerity to disagree. Yet, are the optimists altogether wrong? Is it such a bad season?

At the moment, there are more than twenty productions playing continuously, and two repertory companies. Every play—and that includes musicals—which is good of its kind has found, as in the past three years, an appreciative public. The only difference between now and the boom days is that plays not good of their kind disappear with startling rapidity—often, they do not survive beyond the week of their première.

Far from being a cause for despondency, that should hearten the Street. And for several sound reasons: first, it indicates the existence of an alert, discriminating public that determines the fate of plays, and, secondly, it decreases the number of people who feel cheated by the theatre. The first reason should cause intemperate celebrations in theatrical circles, for it means that nothing less than integrity will suffice, that not even those who consider the theatre a gamblers' rendezvous will be foolish enough in a little while to risk their time, money, and effort on compromise. Furthermore, the assertion of such a public assures the other publics of the quality of the plays they go to see and so presages a larger paying public than ever before. For every person who enjoys a play tells the world about it and goes oftener and more eagerly to other plays, as, conversely, every one who feels he has wasted his time and money abjures the theatre altogether for a while and persuades his friends to do the same.

There should be real rejoicing for a third reason: if the theatre demands sincerity of its people and their work, those people may quarrel and even fight, their jealousies may be as virulent as ever, but they will respect one another, and out of their disagreements will come fresh ideas and deeper feelings to be expressed. All of which the kind of emotional drama on the horizon will require.

From all the signs, it will be definitely romantic. But our own brand. Not the florid kind that has prevailed in the past, nor yet coloured photography. It will catch and interpret the spirit of our time and the tone of our life. It will have a big gesture as has American society to-day. "Dinner at Eight," this season's biggest non-musical success, strives for the new manner and mood. From the public response, there can be no doubt that, in esprit, it points the way we are going.

"THE GREAT MAGOO": Ben Hecht and Gene Fowler have striven in "The Great Magoo" for the same things that Edna Ferber and George Kaufman achieved, but they

have compromised, "straddled," not permitted their gesture to be big. Their drama is buried beneath a plethora of colour; it is all good, but there is much too much of it. They have been guilty of the same over-generosity and lack of selectiveness in the details they use. In order to set forth all they have observed behind the scenes at Coney Island, they have kept their performers in metaphorical make-up even in private life, so to the spectator they are types, not people.

Those things, more than weakness in construction (although that naturally contributes much), are responsible for the unfortunate total effect of the drama: it leaves the impression of something that sprawls and breathes heavily. The spectator is kept outside looking on, is never involved in what is happening upon the stage.

"The Great Magoo" expired after less than a dozen performances; "Dinner at Eight" continues its triumphant way at the Music Box.

"WALK A LITTLE FASTER": The word triumphant inevitably suggests Beatrice Lillie. Her new vehicle is called "Walk a Little Faster," and, as always when she is in town, the town is at her feet. No one on the contemporary stage more merits the acclaim she receives. She has a unique humour, a perfect sense of timing and gesture. And wonderful versatility. In "Walk a Little Faster," she plays a college girl of the shirt-waist-and-skirt period, Frisco Fanny, an habituée of a saloon in the Yukon, a Junior League busy-body, a London hostess, she delivers a speech as Chevalier would deliver it, two other monologues "in person," she sings a song, she roller-skates (Continued on page 76)



INA CLAIRE IN "BIOGRAPHY"

CARL VAN VECHTEN



STEICHEN

JAY-THORPE

Net used to be something pretty saccharin that débutantes wore, under protest. But Joan Bennett completely explodes that theory in this dress she chose for herself. It's young, but mad-deningly alluring—perhaps because of its tobacco-brown colour, its cape, its ciré circumnavigated skirt. Syrie Maugham's décor

Net profit for an ingénue



STEICHEN

MILGRIM

Turkish fez in white wool

Navy-blue and white are as much a part of spring as the flowers that bloom in it. Here, you see the classic reborn as a navy-blue taffeta dress with white lingerie as its rightful accent, to say nothing of the crowning touch, a hat of white woollen visca, which is the first cousin once removed to a Turkish fez. You will notice that the effect is one of more height than in most recent hats. Mrs. Peter F. Chambers posed

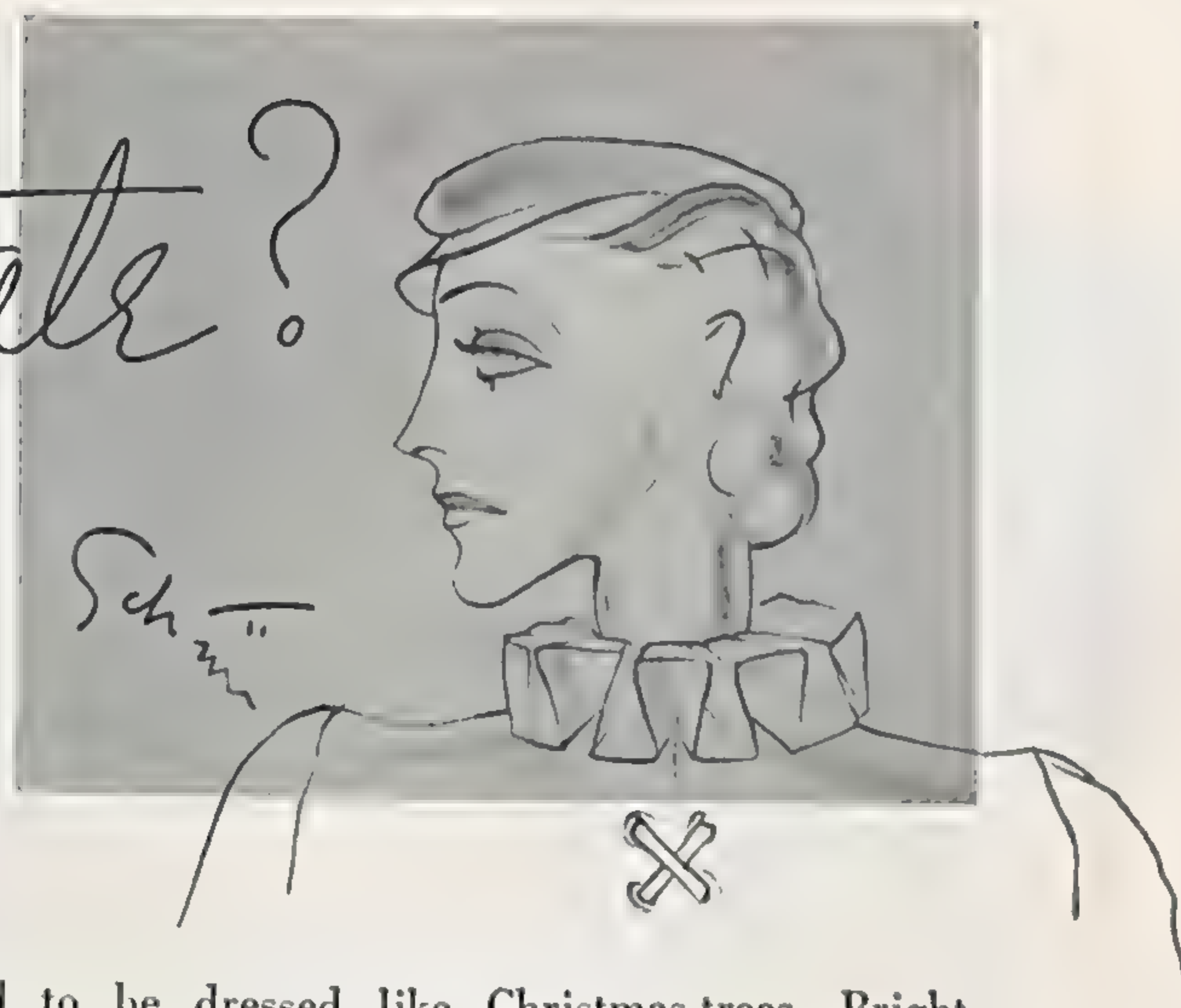
Does Hollywood Create?

ONE hears a new phrase on people's lips these days. One hears that such-and-such a dress is "a Hollywood fashion." This-or-that vogue "started in the movies." One hears on either hand, and especially from the hinterland of Hollywood itself, that Hollywood is originating fashion.

The deity that rules over clothes knows that it was not always thus. There was a day, not too far from yesterday, when, at any fashion show, the bad numbers—the worst hats, the most lurid dresses, the fantastic shoes—were always greeted with the whisper "Whew! Pretty Hollywood." Bold spirits who asked a movie actress to dinner, asked her as an entertainment for the other guests, knowing what to expect—spangles, curls, mascara, jewels by the gross weight.

In that day—only yesterday—, Hollywood was a law unto itself. Its fashions were born and remained in Hollywood. The story of the influence of these fashions on the outside smart world could be written on a postage-stamp. One had no intention of dressing one's butler in Louis XIV. fancy-dress, just because the movies contained such majordomos. Nor did one arrange one's blond hair in long, fat curls down the back, on account of Mary Pickford.

But that day now constitutes the lurid Past of the movies. Through a combination of forces—the talkies, the influx of talent from the legitimate and civilized stage, the engagement of new costume designers, besides a new and anonymous spirit which only the brains behind it could account for—Hollywood seemed gradually to realize how awfully Hollywood it was. Certain actresses of great personal chic



refused to be dressed like Christmas-trees. Bright young English playwrights pointed out that duchesses do not eat breakfast in ball-gowns.

The movies became reasonable. They became smart. At length, they became more than these, they became worthy of study and even of imitation. All this from a fashion point of view.

But—and here we raise the question that is the crux of the whole matter—does the new, enlightened, smart Hollywood originate its own fashions? Does it come out with brand-new ideas that never saw Paris? Or is it simply the most perfect visual medium for the exploitation of fashion that ever existed? Does it merely take a theme from the current mode and make it into something complete and dramatic which reaches the attention of every fashion-minded woman from Portland to Spokane? Let us consider the evidence.

There is the case of Greta Garbo and her hair. No statistician could compute the number of feminine heads in the world that in the last five years have been coiffed in slavish imitation of Garbo's, any more than you could make an estimate of the number of voices which, born soprano, have gone bass in complete maturity from the same inspiration. Longish, blond, straight, and lanky on top and on the sides, and curled up on the ends—such a hair-dress was never seen in Paris or anywhere else before the advent of the Swedish Miracle. One up to the movies.

Then take the famous feather boas of Marlene Dietrich. In "Morocco," she played the part of a fourth-rate music-hall singer, and, true to type, she wore an ostrich-feather boa whose fashion origins certainly lay in the underworld rather than in the Paris monde and whose distinction was given it by the



Will that Elizabethan ruche on Joan Crawford (above), which Adrian designed, start us all wearing ruches? And will the clothes shown left, as Howard Grier roughly sketched them for Katherine Hepburn's first starring rôle, influence the world? Already, the dress covered with mirror-centered daisies has been ordered by a number of women



Review of Hollywood Fashions



CLARENCE SINCLAIR BULL

inextinguishable chic of the wearer. In "Shanghai Express," Dietrich played the part of an abandoned travelling courtesan practising in the most morally infamous part of the world. She wore a ruff of *coq* feathers, and looked divine. But the feathers were chosen as a fitting accessory to her profession. To-day, every smart woman everywhere has or wants a feather ruff or boa. Score Hollywood 2, Paris 0.

Returning to Garbo, we encounter the feminized masculine clothes that enhance the star's personality so ideally and have had such an influence on every woman with an imagination. There was, for instance, the long cloth coat with broad sable lapels, which she wore in "Mata Hari." There are the tiny pill-box hats she wore perched on her long bob in "Mata Hari" and "Grand Hotel." There are the high-in-front evening dresses which she has worn for a long, long time in pictures—much longer than you or I have worn them. All these and more Garbo fashions have had a tremendous influence on women's clothes.

Now, in considering these Garbo clothes, we must also consider Adrian. This name belongs to a young man who designs the clothes for Metro-Goldwyn-Mayer, and he has made a remarkable success of a job with enormous difficulties and all sorts of eccentric conditions. You may see him in the photograph at the bottom of the page in the act of designing a new model. Remember that clothes in a movie have been designed several months before its release; nevertheless, they must look new when the public sees them. This precludes the possibility of using famous French models that have already achieved their success before the picture is first shown. Moreover, successful pictures are shown for a year or more, and the well-known French models would be uninteresting and old. Again, the Hollywood dress-designing season is not a Winter-Summer-Autumn-Spring affair. It is a month-in-and-month-out matter. Adrian has to design clothes whenever clothes have to be designed, not four times a year, but dozens of times a year. It was Adrian who designed the clothes for Garbo.

Now, before presenting Adrian with the credit for originating the masculine-feminine mode, the pill-box hat, the high-in-front neck-line, one ought to cast an eye at Paris, to see what was being done there at about the same time. Fashions do not spring, be it said, full-panoplied from the head of one designer. Not

Look at the Past—here are several born-in-Hollywood fashions: Lynn Fontanne's white muslin bow; Joan Crawford's Letty Lynton dress; Greta Garbo's pill-box hats—all Adrian ideas; and Marlene Dietrich's *coq* ruff, Lilyan Tashman's muff—designed by Paramount's Travis Banton. At the left is a preview of Adrian working on Miss Norma Shearer's muslin-ruffed coat



FRED R. DAPPRICH

And here are more Hollywood originations that may influence the future: Joan Crawford's hat of woven grosgrain, designed by Adrian, for her new picture, "Roundabout"—a hat taken up by that smart New Yorker, Mrs. Jules Glænzer, below. Other Adrian fashions: Joan Crawford's tweed cap, a ribbon-laced dress; stand-up revers



usually. They are either born to one brain in embryo, and have to be developed later, or, and this is very interesting, they arrive by a sort of spontaneous combustion to two, three, or more designers at the same time. Certain big fashions, trends rather, occur to all the best brains in the business at the same time, by a sort of sixth sense, or perhaps one might call it an instinct for sequences.

Paris definitely had a feeling for broad shoulders and a masculinized look about the time "Mata Hari" came out. Paris showed little pill-box hats about the time of the première of "Grand Hotel" in the movies. Paris has shown evening dresses with high necks in front for some time, beginning so quietly that it is hard to trace the exact birth.

Adrian had to design all those clothes long before we saw them in the movies. But Paris had the ideas well in mind and was working on them in the work-rooms long before we saw the collections, too. The Paris-Hollywood score begins to be rather obscured. Which derived from which, or is this a case of inspiration striking in two places at once?

Any list, however incomplete, of Hollywood-born clothes would be silly without mention of the "Letty Lynton" dress. Every little girl, all over the country, within two weeks of the release of Joan Crawford's picture, felt she would die if she couldn't have a dress like that. With the result that the country was flooded with little Joan Crawfords. Adrian designed the Letty Lynton dress. (Continued on page 76)

*Preview of
Hollywood
Fashions*



Vogue's Smart Economies



ANY wardrobe depends for its success on the planning that went into it. You know this. You know how ridiculous a million-dollar wardrobe could be and sometimes is, if it's been picked out with an errant fancy and no sense of fashion coordination.

Working the thing in reverse, it is not only possible, but proved, that a wardrobe can be assembled that has everything—taste, imagination, fashion, and an interlocking system of combinations, everything except expense. Vogue believes in wearing as good clothes as you can possibly afford, but, even so, the law that “any wardrobe depends on its planning” still holds.

Basically, your wardrobe should consist of the best dress, the best suit, the best coat, within your purchasing power. Then, the accessories question is strikingly important. The essentials once invested in—a new hat, a crisp blouse, the last word in a scarf—will key your wardrobe up several points, and you can keep keying it up with such small purchases, without beginning all over with a new and expensive basis.

In this Economy Department, Vogue uses its knowledge of the high mode in a translation for the limited income. Good taste, fashion, good materials, and workmanship are all represented in this economy congress.

All our fashion information points to the fact that the tailored suit will have a big run this spring. We are showing three good ones on the opposite page, which are worthwhile purchases because they are such good values and because you can ring endless changes on them with sweaters and blouses.

The chiffon dress at the left is an afternoon dress, a five o'clock dress, a dress for all sorts of “don't-dress” parties. It's made of Haas silk chiffon with a flattering mousseline collar that ties in a bow in back. Various colours; \$39.75

You button on enormous chic with the soft, flaring white jabot on this new two-piece dress. The blouse is finger-tip length with smartly full sleeves, and the skirt has a bodice top. Cordella silk is the fabric. In various colours; \$29.75

It's the petals that make the third dress so engaging—they go round the neck and down the front like a jabot. The dress, petals and all, is of Onondaga's silk pebble crêpe, and its lines couldn't be smarter. In a variety of shades; \$29.75



Here is a smart First Spring Costume—a suit of Meyer's imported rabbit's-hair wool, with one of the new waist-line skirts, a link-buttoned jacket, and a frilly blouse of imported seersucker-organzie. This is \$39.75

You can wear this tailored suit of Farnsworth men's suiting under your coat right now, or wear a fur with it later. It's good for shopping, for travel, for week-ends, or motoring (you couldn't ask more). It's \$29.75

Peg-top sleeves in a suit for spring—a bright Chanel idea, copied in Forstmann tweed. The rough linen collar and cuffs are detachable, and the skirt has trouser-pleats. In plain colours or in mixtures; \$29.75

How to purchase Smart Economies

All of the models shown on these two pages may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, for an address in your locality where they are available. Please state which model you are interested in and enclose a stamp

GOING STRAIGHT

FROCK No. 6240—Rough silk crêpe is used for that wearable dress at the left, centre. The shaped collar turns into a tab at the back, or it may be omitted altogether. The sleeves are leg-o'-mutton with epaulets and inserted pleats on top. Designed for sizes 14 to 20; 32 to 38



ENSEMBLE No. S3611—Velvety woollen is a good fabric for the coat of the ensemble above. It is fitted trimly and has a deep yoke at front and back. The dress of flat crêpe has a blouse section crisscrossed in back. Ensemble designed for sizes 14 to 20; 32 to 33

FROCK No. S3612—You might wear this frock (at the right) for afternoons or informal evening wear. It is made of pebbly crêpe, and those long sleeves under the kimono ones are removable—you pull them on like gloves and elastic holds them. Designed for sizes 32 to 42

COAT No. 6236—It's "Easy-to-Make," but it couldn't be smarter—that soft woollen coat at the right. You might make it full length for daytime, or the new finger-tip length for evening. Note the yoke and the sleeves. Designed for sizes small, medium, and large

CAPES AND BOWS

COAT No. 6247—Satin is the chic trimming on the soft woollen coat at the right. It's used for the cascade lapels and the puffed sections on the sleeves, which are adjusted by elastics. A standing flared collar may be added, and a girdle to tie in front. Designed for sizes 32 to 44



6247

6245

BACK VIEWS SHOWN ON PAGE 72

EVENING FROCK No. 6242—Crêpe satin, beautifully cut, to start with, and huge bows and a sash to add gaiety, in the dress at the left. Or, if you prefer, you might have ribbon straps and a belt to match. The eight-gored skirt joins a yoke-section. Designed for sizes 32 to 40

EVENING CAPE No. 6241—The gay little cape at the left, of velveteen, is an "Easy-to-Make" design. It is slashed and gathered over the arms and has a scarf collar. Add a cape like this to a simple dress, and you have a new costume. Designed for sizes small, medium, large

FROCK No. 6245—Above are two views of a new wool crêpe frock, with a high-necked cape that buttons over the arms and has enormous chic. The front panel on the gores skirt extends above the belt, and the sleeves have an epaulet effect. Designed for sizes 32 to 40

6245

6242

6241—6242

Designs for practical dressmaking

Two fresh ideas for
afternoon-below:
one with
a clever transforming jacket
The other, beltless

Straighter and narrower grows the Tailleur
To wit, the Two dresses
at the right



Of vast importance—The
boxy swagger jacket you
see below



Its elbow cape and its Kasha
fabric are what should fasten
your
eye on This coat
Descriptions and back views
are given on page 72

Designs For Practical Dressmaking

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 79

TO BE Tempting, Luscious, YOUR SKIN MUST NOT BE *Dry*

Woodbury's Cold Cream, with new Element 576, feeds your skin special *vitamin nourishing oils* which keep it moist, supple, young!

Dry Skin! It is the enemy of seven out of ten American women today! The strain and hurry of city life, late hours—a thousand other vicious influences are causing the little oil glands under the skin to *weaken, go dry*. And then the skin grows old! *Dryness*—then lines, fading, premature age! This is the tragic sequence!

The makers of Woodbury's Creams have now discovered and added to their pure Cold Cream an ingredient, which they call Element 576. It *actively*

combats dryness, premature skin age!

The principle of this new Element 576—an element never before used in any face cream—is the same as the vitamin principle in foods that bring your body energy, vitality, strength. Now with Woodbury's Cold Cream, your skin receives *directly* certain oils, high in vitamin content, *which strengthen and stimulate the oil glands to function normally*.

Because of this special Element 576, Woodbury's Cold Cream penetrates the pores more deeply, removes the dirt more thoroughly, prevents blackheads, pimples, other blemishes. But best of all, it stimulates the *natural action* of the oil glands, makes them do their own job. It keeps the skin moist, supple, firm, fresh.

Begin today to use Woodbury's Cold Cream (morning, night and after exposure) to cleanse and to keep your skin moist, supple, *young*. 50¢ in big jars, 25¢ in convenient tubes. At drug and department stores.

OTHER WOODBURY BEAUTY AIDS
WOODBURY'S FACIAL CREAM... for powder base and protection. 50¢, jars—25¢, tubes.

WOODBURY'S CLEANSING CREAM... a light, quick-melting cream for deep pore cleansing. 50¢, jars—25¢, tubes.

WOODBURY'S TISSUE CREAM... a high fat cream for building up thin undernourished tissues of face and throat. 50¢ a jar.

WOODBURY'S FACIAL FRESHENER... a refreshing liquid to remove excess cream, refine texture, tone up skin. 75¢ a bottle.

WOODBURY'S FACIAL POWDER... exquisite perfume, fine texture—carefully blended shades. Spreads evenly, stays on, does not clog pores. 50¢ and \$1 the box.



You will surely have dry skin unless the little oil glands are kept functioning actively, robustly. Woodbury's Cold Cream, with new Element 576, stimulates this action in a positive way.

MADE ESPECIALLY TO PREVENT
DRY SKIN

FREE SAMPLE Send this coupon now for a trial tube of Woodbury's Cold Cream free—enough for several treatments. Or send 10 cents (to partly cover cost of mailing) and receive charming week-end kit containing generous samples of Woodbury's Creams, new Face Powder and Facial Soap. With the kit, Janet Parker, skin authority of the Woodbury staff, will write you a personal letter on the correct care of your skin if you will check your skin condition as shown below:

Oily Skin ☐ Coarse Pores ☐ Blackheads ☐ Flabby Skin ☐
Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐ Pimples ☐

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MORTON DOWNEY—DONALD NOVIS—and LEON BELASCO and his Orchestra—on Woodbury's new radio program over station WJZ and N. B. C. network every Wednesday evening at 9:30 E. S. T.



• Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Avenue, N. Y. C.

DOWN in the oldest section of New York—in Pearl Street, where red Indians and stout burgomasters used to barter furs and cheeses—you will find the Spanish shop of Joseph Victori and Company. This shop is international in its importations. Here, you may buy foodstuffs from Spain, Russia, Mexico, France, Cuba. All you big and little gourmets who have not met the Victori Company step forward and be introduced. It's a species of wish-fulfilment shop. Sherry wine vinegar, for instance—how often have you longed to have some for an extra-special salad dressing? And semi-ripe queen olives pickled in brine slightly aromatized with laurel leaves and slices of lemon; and more olives stuffed with anchovies, called "La Pesquera" and packed in Spain. "Turron Alicante" (Spanish nougat), too, made on that almost too popular island of Majorca. Grated cocoanut from Cuba served Cuban style with cream cheese. Sliced mangoes from Mexico—ones that aren't stringy. A Spanish partridge ready for serving, a most succulent dish. And snails and Mediterranean mussels and *anguila* (baby elvers). Have I gone far enough? Is your jaded appetite reborn?

• Cartier has terribly attractive powder, rouge, and lipstick containers to brighten up the inside of your purse. They are nice to toy with at *dîner à deux* and, if left in a gentleman's pocket, are beautifully compromising. Some ladies love

SHOP-HOUND

Tips on the shop market

vanity-cases that open with a secret deft twist and contain any number of fascinating things. One, at Cartier's, was breath-taking in its workmanship—gold stripes on black enamel with a small centre motif of cabochon emeralds and rubies. A tray pulled out mysteriously from one end and held powder, rouge, lipstick, a mirror, and an infinitesimal celluloid pad on which addresses could be written and washed off with discretion. Another very tailored vanity of engine-turned gold (this doesn't scratch) housed the usual make-up plus half a dozen cigarettes. If you feel as I do about little things being quite irresistible, you will share my love of a gold pocket mirror, thin as the most wan of dimes and not much larger. In it, one could see one's whole face (small comfort) and even see, surreptitiously, the goings on behind one's back. These things are on the expensive side of the budget, but aren't we endeavouring valiantly to boost the price of commodities?

• An ambidextrous—or I should say an ambi-footed—table is a pretty clever thing to have around the house. And Grace Hyman Hutchins and Rebecca Thomson Dunphy, interior decorators, have produced one that is a honey. It can be either a coffee- or a tea-table, depending upon which set of very well-groomed saw-horse legs you use to support the sturdy mahogany table top. The horses are of different heights—the tall ones for tea and the shorter ones for coffee. Complete with both sets and top, the cost is about \$45. Then, there is always much ado about reading in bed, bedside tables seldom being adequate when it comes to holding lamps, books, and smoking paraphernalia. Mrs. Hutchins evidently felt strongly enough on the subject to run up a lamp-and-table combination that solves the problem thoroughly. The lamp is of the bridge variety, with two well-shaped trays growing on it. The trays can be trusted to hold everything, including a telephone, and the lamp can be adjusted to any height practical for your particular bed. The price is approximately \$22, sans shade. Some-

thing else at this shop that will please the kitchen aesthete are the kitchen towels, known formally as tea-towels. They are embellished with a fruit or vegetable and are charming. About \$4.50 will buy a dozen.

• The French accessories that Mae and Hattie Green import make you wish the War Debt could be settled by American ladies "taking it out in trade." There are several things in this shop that I should like very much to have. First, a three-coloured twisted scarf, cut on the bias and costing about \$25, but well worth the amount because of the enlivening effect it will have on a number of dresses. Second, a huge chiffon handkerchief, about one acre by two, with a big tailored satin monogram—put on by hand, of course. With this as a prop, even I could do a Helen Morgan. Third, a navy-blue suède bag, slightly on the pouch shape and having a plain, straight galalith frame, which opens by pressing an inoffensive little gadget that resembles a hypodermic needle, but is not so painful. The lining is heavy quilted satin, and the bag is the sort that breeds a possession complex. Then, there's something that will make all the clip addicts beam. Very well-made rhinestone-and-metal clips with a coloured centre stone that is removable and may be replaced by any one of several other coloured stones that are included when you buy the clip. In this manner, your colour scheme is always perfect, and that ought to be some satisfaction.

• This is the first anniversary of the Sady Weiss Shop on East Fifty-Sixth Street. Madame Weiss, as all you clothes-loving ladies know, was with Bruck-Weiss for several years and is now, with great zest, in business for herself. She is a lady who has a way of looking at you and then producing exactly your dress. I saw a preview of her spring imports and wish that I had two dozen new descriptive adjectives at my command. There were Schiaparelli and Mainbocher street dresses of black pebble crêpe (Continued on page 77)



Fabrics are setting the Fashions this spring and MALLINSON'S are creating the Novelty Fabrics inspiring them—KLO-KA, the newest and smartest of the matelasses, as adaptable for the evening as for daytime—original versions of MALLINSON'S PRINTS, pure dye crepes enlivened with sparkling, wearable designs, neat and natty in the suit, dashing and distinctive in dresses of various types, all with the hallmark of a chic individuality.

(All Mallinson Prints are protected by registration)

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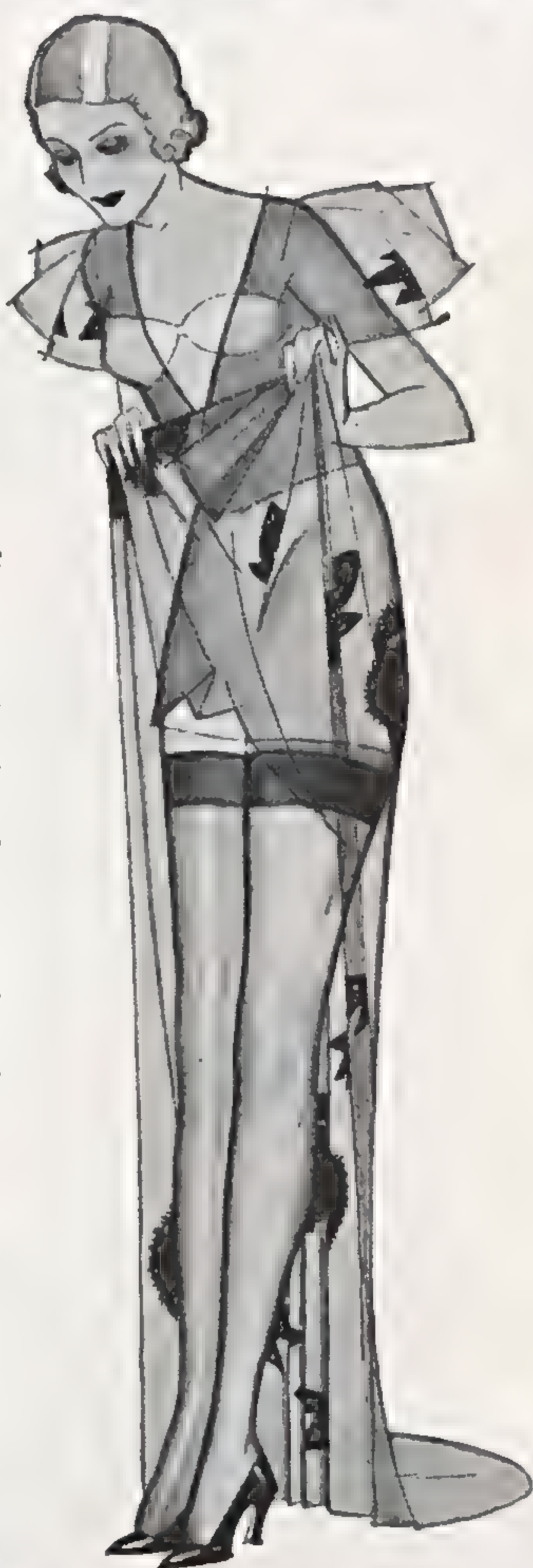
Learn the Secret of Stocking Smartness

Try This:

Take a pair of your sheerest stockings. Put one on right side out, and the other inside out. Notice how much sheerer the inside-out one looks. That's because the inside has no shine to lessen the effect of sheerness.

But you wouldn't wear stockings inside out, with the unfinished side of the seam and reinforcements showing! - You needn't.

Ask for ROGRAIN stockings, knitted with the dull side *out*. Or for SHERE-GRAIN, their deb sister. They look sheerer than they are; they *are* stronger than they look.



An ordinary stocking magnified. The vertical ribs reflect light, spoiling a sheer effect.



ROGRAIN under the microscope. Note the smooth sheerness of the silken web.

ROGRAIN AND SHERE-GRAIN STOCKINGS LOOK SHEERER

At Hosiery Counters, \$1.35 and \$1.00
Other Roman Stripe Stockings at Popular Prices

ROMAN STRIPE HOSIERY

Send for the Roman Stripe Color Selector, an ingenious little gadget that helps you choose color harmonies in dress and hose. It's free.

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Please send me without obligation the Roman Stripe Color Selector.

Name.....

Address.....

The store at which I prefer to buy stockings is:



MARTINUS ANDERSEN

Here are the beautiful new Caron lipsticks in gold, white and gold, or black and gold. The one in the middle, back, is controlled by sliding shutters and equipped with two refills

ON HER DRESSING-TABLE

WHEN you get yourself all worked up to the point of really caring for your skin properly or treating some special skin condition, nothing is more satisfactory than to have exactly what you need conveniently at hand. Rose Laird has been giving this matter some serious consideration, and, as a result, she is bringing out some new, complete, and compact kits—for normal and dry skins, oily skins, and pimples and blackheads. Miss Laird always attacks the problems of the skin from a scientific point of view. If you should find one of her preparations unscented, that is because she feels that perfume would detract from its benefits, and nothing could persuade her to put it in. So you take it and like it—and you are sure to like it for the good that it does your skin. With each of these kits comes a book of directions, which is a marvellous bit of beauty literature, as sound as it is concretely helpful. You can buy these kits at some of the leading department shops, or directly from Miss Laird's salon in New York.

What with February wind and weather, our hands have a way of losing their pristine smoothness and fairness unless we can give them a little special attention. A very pleasant medium for doing this is Harriet Hubbard Ayer's Hand Lotion, a rose coloured, lightly rose-scented liquid that softens and whitens the skin practically instantaneously. Its pearly finish is especially flattering of an evening, and it has no sticky after-effect. You can buy it in all the better shops.

Any woman who has been going to Madame Berthe's New York salon for Zip treatments for superfluous hair knows how vital these have become in her beauty régime. Now, Madame Berthe is offering these treatments in courses which save you a good deal of money. You pay for four, and you get six—no matter what the treatment is, for under the arms, eyebrows, legs.

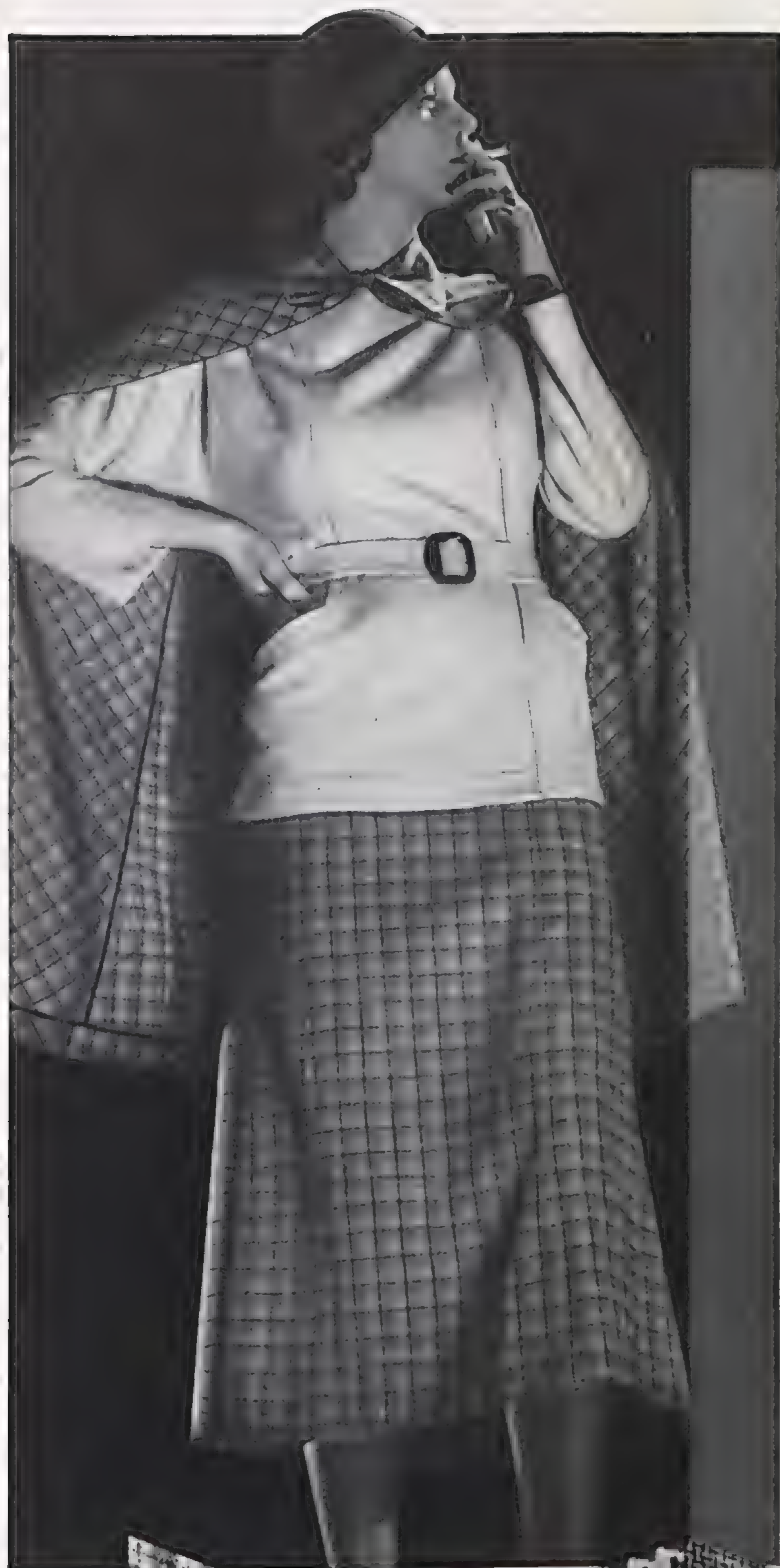
And what a marvellous feeling it is to know that, once hair is removed with Zip, you don't have to bother about it again for weeks.

Coty has just rounded out the colour range of their perfumed manicure polish with a lovely new shade, "Rose." This is a high shade, rather than a deep one, for ladies who like colour, but not too much colour on their finger-tips.

If, when you are having a facial treatment, you like to go to a small establishment, where you are the only one being ministered to, and where you are creamed and patted and soothed and smoothed to your heart's content, Elizabeth Kilkenny, in New York, is a good person to know about. Miss Kilkenny does all her own work, because her clients refuse substitutes, and she possesses remarkably persuasive hands. She makes her creams and lotions herself, and her Camellia Petal Skin Food is one of those creams that have the dual faculty of stimulating the circulation and softening the skin. Even if it's only allowed to remain on for a few minutes during the daytime or before going out at night, you can discern its rejuvenating effects. You can buy Miss Kilkenny's preparations only at her studio in New York.

It is a nice thing in life to find a friend, or a beauty preparation, that really does all the things that she or it has promised. Adele duPont's Plastic Facial Cream is one such, since it swears that one application will do the right thing by your poor, tired face. Of course, you must cooperate and follow the directions literally, to do which you spread a light film of the cream over your forehead, face, and neck, and then relax completely for twenty minutes. The cream can be removed easily with lukewarm water, and then a dash of cold water should be used, and an ice-cube, the ice always being covered with gauze or cloth. You can buy this plastic treatment at Franklin Simon.

STUNNING-



On the right three more suitable Viyella patterns.

An all-over plaid in black and white. Chic in town.

A snowflake diagonal in light navy blue contrasting with French blue.

A broken plaid developed in light and dark brown.

and easy to keep
that way for it is
made of

Viyella

washes perfectly
without fading or
shrinking

Fashion has turned her spotlight on Viyella fabrics. You meet them everywhere during the daylight hours—in sports frocks, in street costumes, in gay little “runabout” dresses that go from the Welfare meeting to tea with easy nonchalance.

Viyella’s Paris-inspired patterns—all utterly new—and the gorgeous new shades explain this popularity. And then, there is something immensely practical, even if a bit startling, in having daytime clothes the year around, that can be kept fresh by laundering.

The Cape Costume (photograph on left) was created by a successful American designer, expressly for Viyella. The cape and skirt are in a striking brown and gold broken-check pattern, while the blouse is of plain pale gold, from Viyella’s popular pastel series.

For 150 years people have said ——
“YES, Viyella washes—NO it never shrinks.”

Wm. Hollins & Co., Inc., Dept. V 100 • New York, N. Y.

Please send me samples of Viyella designs and combinations suitable for the costume illustrated above.

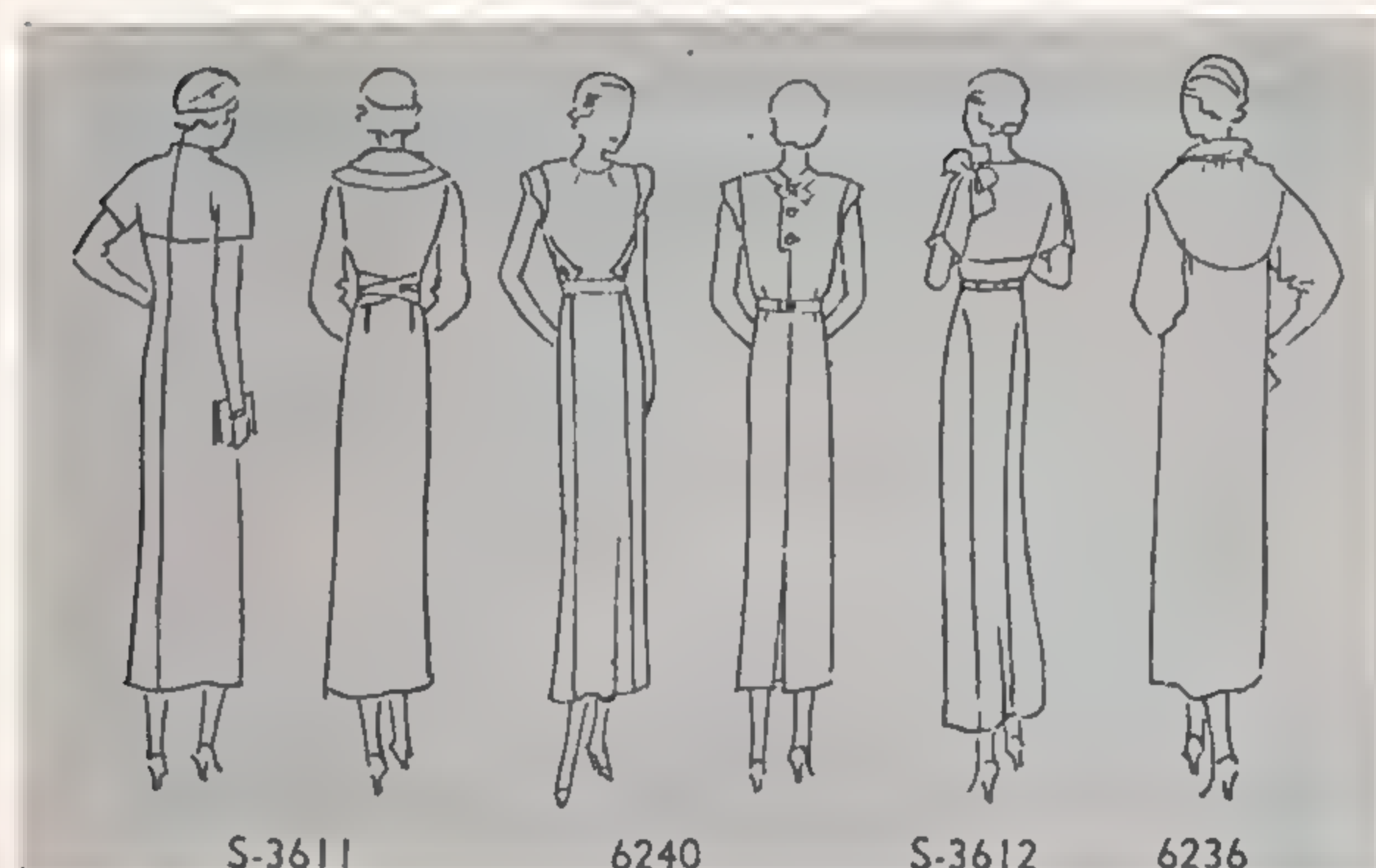
Name _____

Address _____

VIYELLA FABRICS

AT THE SMART STORES OF EACH CITY

BEHIND THE BACK OF FASHION



Above is a second view of the new designs on page 64. Note the yokes, the well-cut skirts, and—especially important—the straight up-and-down look of the silhouette

At the right are back views of the designs on page 65. You can see here the slim lines given by the hip yoke on No. 6242, and the elbow flare of the chic evening cape



ENSEMBLE S3615—Pebble silk crêpe is used for this. Designed for sizes 14 to 20; 32 to 38. (Above are back views of models shown on page 66)

FROCK No. 6243—A becoming yoke with tucks in clusters below is a feature of this frock with inserted bands. Designed for sizes 32 to 42

JACKET No. 6235—This "Easy-to-Make" jacket is of velveteen and may be made either hip length or longer. Designed for sizes 12 to 40

FROCK No. 6228—Also "Easy-to-Make," but very, very chic is this flat crêpe frock with a smart tied scarf. Designed for sizes 32 to 40

FROCK No. 6237—Enchanting for informal evening wear is this ruffled chiffon frock, with a goared skirt. Designed for sizes 12 to 20; 30 to 38

FROCK No. 6239—Wool crêpe and piqué combine in this chic frock with inserts forming a hip yoke and a belt. Designed for sizes 32 to 40

FROCK No. 6229—Very trim and perfect for spring is this wrapped frock of wool cashmere. It has a diagonal vestee. Designed for sizes 32 to 42

COAT S3614—This kasha coat with a sectional cape is shown also on page 66—like the other designs in the panel. Designed for sizes 32 to 40

AMERICA DELIVERS THE GOODS

(CONTINUED FROM PAGE 32)

Viscose, Celanese, and Bemberg yarns, many interesting and chic new effects have been obtained.

And last, but not least, America delivers—cottons! And linens! Those primitive, vegetable-dyed madras from India and Java, which make outlandishly gay evening dresses. Puckered cottons with cross-bars that are good for every-day summer dresses. Cotton chambray that has the look of a workman's shirt—now enlisted for golf dresses. David and John Ander-

son's gingham for bathing-suits and beach dresses. Their plaids and checks for dance frocks. Matelassé cottons such as those made by Glass. Butterfield's sheer cottons, Stoeffel's widely striped organdie, Levi's crinkled blistered organdies, Galey and Lord's plaid durenne cottons, Vandamm's new finely ribbed piqué, Schmitt's spongy checked cottons, Everfast tweed linens, the "Fecelle" string cottons of Ameritex. A noble company—and a chic one.

CHIC IN THE WEAVE

(CONTINUED FROM PAGE 41)

popular, but grey will be a little more exclusive. A cold, cold grey, obtained not by dyeing, but by an almost equal mixture of white and black threads, is heavenly; so, too, is a wonderful new bluish grey. The beige gamut goes from natural beiges to light Havanas, passing through all the yellow-beiges, including delicate tortoise-shell shades (very nice!). Some browns verge on the copper. Dark violet-blue is the great blue-song of the moment. And some cerise-reds and dull coral-pinks will be around to make things gay and lively.

PRINTS: After a fairly quiet season or two, prints have got a new lease on life and are walking away with the spring picture. The rumour goes, even, that at night they will usurp the popularity of white. Many an evening coat, short or long, will be made entirely of printed crêpe de Chine to match its dress. By day, they'll sweep the land, bringing back that Old Reliable—the woollen-coat-printed-dress outfit, rejuvenated this time so that the dress and coat will appear to be all in one, rather than a two-piece ensemble. If you've been wondering how a printed dress will look under a plain coat—take our word, it will look terribly chic. So will a plain skirt with a jacket and blouse of identical prints. In general, the fabrics for prints are dull, opaque, and heavy: marocain, flamsol, twill, romain, tussur, crépon, shantung, and thick crêpe de Chines. Not much printed chiffon will be seen around town—except for the organdie chiffons of Bianchini, the ciré-chiffons of Ducharne, and Coudurier's thick and crinkled chiffon *paysan*.

DOTS, PLAIDS, CHECKS, STRIPES: As for the complexion of prints—polka-dots and small, neat, all-over designs will be strewn over neutral backgrounds, such as grey, beige, or brown—with much white predominating. Plaids and checks are all over the place: small Scotch plaid-checks in original Scotch colours; pied-de-poule

checks for sports, such as Bianchini's Beuilspout series on mixed silk and Ducharne's on crêpe de Chine; and great large Scotch plaids—often exact reproductions of Clan plaids. Ducharne and Coudurier have done these on granulated backgrounds, and Bianchini shows a whole series of Scotch plaids in very much smaller sizes than the originals, drawn in fine pen-lines on crêpe de Chine. Vertical stripes are perfect in prints—Bianchini doing beautiful ones in mixed flamsols.

FLORAL DESIGNS: After dark, the large floral designs blossom out. Natural flowers seem to be supplanting stylized designs for these evening prints, the gamut of colours being almost limitless. Ducharne shows large flowers, leaves, and bouquets in so many colours they look like water-colour drawings. Bianchini repeats ancient tapestries and other documents, often Oriental in origin, in which as many as twelve colours appear; Coudurier does large prints in two violently opposing colours—such as sapphire and emerald, dark-red and electric-green, blood-red and hyacinth-blue.

PLAIN SILKS: Plain fabrics have been enriched in several new ways. Bianchini makes two satins with a rich, lacquered surface, Bengalaque and Satin Fluide. Ducharne does a slightly crinkled crêpe of magnificent quality called Crépon. Crêpe Pepita is a newcomer of the georgette or romain type—it has the consistency of a very thick georgette with a serge effect. Tamisoie, although made of wool, has its place among the silks, since it has the lightness and fluidity of chiffon—perfect for summer evening dresses. Coudurier introduces the fine crinkled effect of his velours *paysan* into satin, crêpe, and chiffon, baptizing them respectively satin *paysan*, crêpe *paysan*, and chiffon *paysan*. A velvet designed for summer—lighter and more closely cut than the latest version of Bagheera—is called Bagheerida.

Vogue will be glad to send you upon request a booklet, "Give Beauty a Hand," which discusses the care and beautifying of the hands, arms, and finger-nails. Address Vogue's Beauty Editor, Graybar Building, Lexington at Forty-Third Street, New York City

S. S. CONTE DI SAVOIA

(CONTINUED FROM PAGE 30)

whistle, and I asked Commander Pfister why, as no ship and no port were in sight. He said that an old Italian Line captain, retired, lives up in those hills, and that all the Italian boats give a salute as they go by.

We reached lovely little Villefranche about four in the afternoon, and a tender came out to take the distinguished visitors who had accompanied us thus far to shore and to bring other passengers on. J. P. McEvoy came on board wearing a wonderful black shirt and a red necktie, which astonished the Italians somewhat. Ogden Dickerson also got on, looking divine and talking already about Florida for the winter.

Exhausted by my enterprises, I went down to my stateroom and fell asleep and didn't wake up until time for a gin *Campari* in the big bar with a few friends. As usual with the first night out, every one had mysteriously disappeared, and I had a chance to see the lovely lines of this bar, which, like the rest of the interiors, is the work of the architect, Pulitzer Finali.

It's all red and white and chromium, and in the middle is a shallow dome painted like a gold sky, with great planets swimming about. There is also the Milky Way, also captioned the *Via Latte* to allow of no mistake as to what it is. Around the rim of this "sky" is written Lorenzo Magnifico's famous *carpe diem* verse:

*Quant' e bella giovinezza.
Ma si fugge tuttavia;
Chi vol esser liete, sia:
Di doman non c'è certezza.*

Which, roughly translated, means that youth is so swell that you might as well enjoy it for all it's worth, because you never know what will happen to-morrow—the old Omar Khayyam philosophy, and a very sound one for a bar, I should say.

We went down to dinner, and I had my first look at the dining-room, which is clear and light and high, with really lovely wall-paintings by Elena Fondra, of the most beautiful bits of Italy. Right at my elbow was one of the towers of my darling Saint Gimignano. After a good dinner (memo: do something about figure when get to New York), I refused all invitations to play backgammon or do some serious drinking and went to bed.

DECEMBER FIRST. My stateroom is really marvellous. Compared to the average cabin, it's a royal suite, with two big port-holes *that open*, believe it or not, as my fellow passenger, Mr. Ripley, would say. It has a vast wardrobe, with enough hangers, again believe it or not, and two wash-stands and a vast tub and shower that keep me taking baths, both salt and fresh, until I shall certainly dissolve. What's more, it looks nice, decorative and yet shipshape, *grâce à* M. Pulitzer.

I flung myself into my best green wool checks and went up to get myself a good deck chair. The deck is a dream, with entirely glass sides that come down to the floor and don't interrupt your view of the ocean. The deck itself has some species of linoleum on it, instead of the usual boards, which is grand for me who walk so recklessly fast and always have slipping-trouble.

At lunch, every one waxed very witty about the gyroscopes, each explaining them after his own idea. But Professor Seward of Yale, who knows all about them, came over to our table and made the whole thing clear. They work on the same principle as the toy gyroscopes you played with as a child, with the same tendency to remain in the same plane. This tendency, when the ship wants to roll, makes the gyroscopes move backwards and forwards lengthwise, counteracting the roll. Nota bene: You pronounce them with a soft *g*. Professor Seward said that some smooth day the stabilizers were going to be put in reverse, to give us a bit of a roll. Yes, said Mr. McEvoy, who was at the table, why not once or twice to each side and then once all the way around. Thus ended the reading of the first lesson.

Later, several of us went swimming in the indoor pool, it being a bit cold for the magnificent big one up on the top deck. This little pool-room is a gem, however. It's all green tile, and, as decoration, Mr. Pulitzer has brilliantly employed exercise things—rowing-machines, electric horses, et cetera, which, with the dial registers, make marvellous shapes against the wall. We had a slight pitch, so the water was sloshing about just enough to make it seem like natural waves.

Later, we had a go at the Bamboo Bar, which is a teeny little night-club way up on the sports deck, all done in bamboo and very amusing. The ship's music can actually play jazz, and, as one of our most distinguished Italian fellow voyagers would say, "And haow." Count Emanuele Borromeo, who is a young man like a Greek god, did a rumba with Girlie Camperio, the daughter of the Admiral, and every one fell over themselves watching, they were so good.

DECEMBER SECOND. You get marvellous rolls with coffee in the morning on this boat.

The sea-air beginning to work its well-known wonders on my energy, I did a good mile around the deck after I got up, seeing dozens of people on the way that I hadn't yet seen on board. I found Countess Sita di Sambuy and pretty Countess Lednicka, who did the bust of the Princess of Piedmont, which graces the long corridor into the bar, hanging over a phonograph in their deck chairs. Captain Ugo D'Annunzio, the son of the poet, was striding round the deck doing two laps to my one. Scotti, the great singer, was in his chair with his hat down over his eyes, but nothing has yet been seen of Sarah Jane Sanford, who I hear sailed. One of the handsomest women on board is Signora Sacerdoti. She has a white face and beautiful bones and parts her black hair in the middle, as beautiful Italian women should. There was also Count Visconti di Modrone and his pretty American wife, talking with some people and hanging practically off the boat.

I had my hair done before lunch, with great success. The hair-dresser used to be on the *Conte Grande*. Then I went up to a cocktail party at the Callaways, who have one of the very grand balconies (Continued on page 74)



Fight winter colds! Make \$1 equal \$3

PEPSODENT ANTISEPTIC is 3 times as powerful as other leading mouth antiseptics. Hence it goes 3 times as far. And whether you buy the 25c, 50c, or \$1 size, you still get 3 times as much for your money.

PLEASE stop a minute and ask yourself a question. The right answer saves you \$2 out of every \$3. What kind of antiseptic do you use when fighting sore throat colds—unpleasant breath?

Two kinds of antiseptics

There are only two—no more, no less. In one group you have the mouth antiseptic that kills germs *only* when it is used *full strength*. In the other group you have Pepsodent Antiseptic—utterly *safe* when used full strength, yet powerful enough even when it is diluted with 2 *parts of water* to kill germs in 10 seconds. Pepsodent Antiseptic is at least three times as powerful as other leading antiseptics. Hence, it goes three times as far—gives you three times as much for your money—and gives you greater protection against sore throat colds.

Instead of paying \$3 for three bottles of old-fashioned antiseptics,

you pay \$1 for one large bottle of Pepsodent Antiseptic—and make it go as far as three.

For years 3 people in 4 diluted the old-style mouth antiseptics. But they weren't killing germs. So when choosing your antiseptic, be sure you choose the one that kills the germs even when it is diluted with water. Insist on Pepsodent Antiseptic. Be sure—and save your money!

IMPURE BREATH (Halitosis)

The amazing results of Pepsodent Antiseptic in fighting sore throat colds prove its effectiveness in checking Bad Breath (Halitosis).

Some of the 50 different uses for this modern antiseptic

Sore Throat Colds	Cuts and Abrasions
Head Colds	Chapped Hands
Smoker's Throat	Dandruff
Bad Breath	Skin Irritations
Mouth Irritations	Checks Under-Arm
Irritations of the Gums	Perspiration Odor
After Extractions	"Athlete's Foot"
After Shaving	Tired, Aching Feet

Pepsodent Antiseptic

S. S. CONTE DI SAVOIA

(CONTINUED FROM PAGE 73)

apartments on the sports deck. They say they have breakfast every morning there, hanging out over the sea. It really is too beautiful.

Before dinner, I went to the cocktail party that our dynamic purser, Count Passerini, gave, and had a grand time.

DECEMBER THIRD. A few of us were invited up on the bridge to see the Azores as we passed by this morning. We passed quite close to one island, and, when a man among us happened to say he owned a house there, he was besieged with offers from friends who volunteered to jump right off and swim ashore if he would let them stay there. All the houses were dazzlingly white, and the grass and trees bright green. It seemed so strange and lovely to come all at once upon such a dot of an island right in the middle of the Atlantic. On either hand, you could hear people murmuring, "Behind him lay the grey Azores."

We were introduced to the Captain, and then I sat on a cupboard among some maps and wished I were a sea-captain. All around were beautiful young officers measuring charts with dividers. It was mild and blowy, and soon we slipped off into the Atlantic. "Behind him lay the grey Azores."

Later, I had a vermouth before lunch in the little bar that opens off the Colonna Hall. This is a neat little place all in wood, with leather sofas. One of the young men I was with suddenly said he was a descendant of not one, but all of the Irish Kings, and felt it necessary to tell the waiter so. The waiter, he it said, did not appreciate this. After this, I had to go and have lunch on deck. I was joined by a strenuous group who insisted on working all the rowing-machines and bicycles and punching-bags and ping-pong tables in the gymnasium, and soon I was a wreck, but quite happy. We all hurried down-stairs in time to be on deck for the rolling exhibition that was to take place. They did something to the gyroscopes which made them roll the ship, and, *whooh*, we went way over, and a few timid souls began to look a little green. But it only lasted fifteen minutes. Afterwards, every one agreed that the gyroscopes certainly did work.

After that, I went for a tour of inspection of the ship with Mr. Pulitzer, the designer. I must say, it was to take your breath away. I knew, of course, that the first class was a miracle of good modern design, but what I didn't realize was that the second and third classes were better and more beautiful than many first-class accommodations I have seen. The second-class bar was one of the most amusing I ever saw, with ships and flags and sailors painted on the wall. Outside this, there was a smoking-room with the most magnificent view aft over the wake of the ship. And then we went down to the third class and saw the lovely smoking-room and well-designed dining-room. I only hope the third-class passengers appreciate what they're getting. All the details of the staircases and woodwork were in the most beautiful and careful taste. The whole ship impresses me as being worked out as a great whole, and all in keeping with itself.

By a devious route, we came up out of these bowels of the ship to the upper heights, where we were permitted to see the apartment of the second captain. I then began wishing I were a second captain.

Dinner with the distinguished designer and the sculptress, Countess Lednicka, and our redoubtable purser, and then more Bamboo Bar.

DECEMBER FOURTH. Deck-walking—the little wood bar—lunch with the English—ping-pong on the upper deck—some movies of John Barrymore—and dinner, and I'm much too sleepy to say more.

DECEMBER FIFTH. The day began with some more tour-of-inspection trouble. I saw the marvellously complete hospital, with beds enough for any number of people who might have the bad taste to get sick, and, incidentally, two padded cells for those who might need them. Then the kitchens, which are wonderful (also I was starved, and the good kitchen smells made me more so). Then the famous stabilizers, which were tremendously impressive. They came looming over you like the Empire State Building just starting to topple, and then, slowly they loomed the other way. Like great automatic giants. Then I saw, or started to see, the engine-rooms, but they were so hot that we adjourned in favour of a long drink.

Lunch on deck. Slept. Went swimming with Count Borromeo and Admiral Camperio's daughter, and got very wet indeed.

As I was hauling myself out of the pool, the lights went out. This was the beginning of that unfortunate detention that the world has heard about. The boat was held up for a few hours, but, near midnight, we started up again—so the day ended really divinely.

DECEMBER SIXTH. On every hand, I hear people saying how they love this boat and will hate to leave it.

The usual day—lunch with friends, a deck afternoon (but no swimming, alas), and dinner, but to-night the ship listened to a broadcast by certain of the passengers sent to the States by the N. B. C. network. Mr. Ripley was pretty funny about the three thousand bottles of wine that *had* been on the boat (believe it or not), "but we have many newspaper men on board"; Miss Nina Maresi sang the divine Italian song, "*Parlami d'amore Mario*"; and Commissioner Mulrooney spoke magnificently at the end. The Captain spoke in Italian, Mr. McEvoy announced inimitably, and the orchestra played a silly song called "*Ugo*," the general idea of which is, "Where there is no Ugo, there is no fun," to say nothing of "*Giovinezza*," with all the Italians leaping to their feet.

Afterwards, every one made very merry indeed in the big bar, with dancing and whatnot.

DECEMBER SEVENTH. Alas, alas, the last few hours. In a few minutes, I must get up and pack. It seems incredible that a week could go so fast, and that when it's over one can't have it back. Well, here goes. In no time, we'll see the New York sky-line, and the New York sky-line is pretty nice, after all.

PLANTATION HOUSE-PARTY

(CONTINUED FROM PAGE 44)

hundreds of birds fly by. It is up to you to do the hunting.

It is easy to be hostess on a Southern plantation. In general, your land is so isolated that all social engagements take place under your own roof, thereby eliminating all telephoning, all plans, all complications over the necessary number at dinner. Life here is leisurely and simple, and faithful domestics, who resemble in no way their Harlem cousins, care not at what hour you eat, nor how many hungry mouths they must feed, for the hungrier you are, the happier they can make you. Guests, to them, mean lights blazing in every room, laughter, excitement, more to talk over in the kitchen; and even a long row of muddy boots to be cleaned late into the night and wet clothes to dry can not rob them of broad smiles and willing ways. Truthfully, it is only in the South that six or eight guests can come to stay a week and feel so much at home. In the old South, they came to remain six months.

What do they do for you, these faithful Negroes? Everything. If you are all keen shooters, as were the Nelson Slaters, Edith Cummings, the Charles Cushings, and George Garrett, they are up long before daylight to start the furnace fires and kitchen stove, as breakfast "for even the ladies"—which is always a bit surprising—must be ready at seven-fifteen. At a quarter before seven, they call you, enter the room and light your fire, open the blinds and let in the early light of day. "A fine mo'ning, sir," James will say, or perhaps, "A big white frost on the ground, ma'am, you'd better dress plenty warm." While to the host, himself, James tiptoes in, bearing a pot of fresh hot coffee, and tells him about the sandwiches that are already being made in preparation for lunch in the field.

BIGGER AND BETTER BREAKFASTS

Breakfast on a plantation with eight hours ahead on horseback and on foot, includes all the lovely, fattening things you would like to eat at other times—but do not dare to, even should you have an appetite. Codfish balls with egg sauce, turkey hash with rich brown gravy, popovers and hot muffins, liver and bacon, kidneys, country sausage followed by waffles or buckwheat cakes made from buckwheat ground on an old stone mill. And breakfast, to every one's surprise, becomes a gay and spirited affair, which ends abruptly with the desire to be off for the day's pleasure.

Each shooting party consists of not more than three guns; preferably two, so that no one need stand in the centre of the line and get only the shots that go straight away. Some husbands insist on assuming all responsibility for their wives in the shooting field; others take the matter as casually as a dinner-party and turn her over to the company of other men. Some men start their women with twenty-gauge guns, which are the lightest to carry and have less kick; others give them sixteens and twelves, an advantage, certainly, over a twenty in the field. It is rather nice to see the way men have taken us into their games and

the world of sport. It was theirs, so exclusively, and how considerate and unselfish they have become!

Oftentimes, the morning will offer a large number of coveys and a game-bag filled according to the merits of the gunners, and again it is the afternoon shoot which turns out to be the best. Quail give you the fascination of not only rising off the ground like an explosion of feathered bombs, but of outwitting you and outplaying you in their game of hide-and-seek. Where they are, at any particular hour of the day, depends on the weather, on certain feed-patches they prefer at the moment, and, first and foremost, on where they choose to be. Besides, there is constantly the joy of watching your dogs, of believing in them, and pleasing them by shooting well.

LUNCH IN THE OPEN

It is the lunch hour that is most pleasant. Tired, you are quite ready for the sandwiches, devilled eggs, nuts, cake, coffee, milk, and fruit that James spreads on a cloth at your feet. Once, he brought cold duck, now and then he provides cold quail, but these are special delicacies, since he realizes that the more we eat, the more we will desire to lie in the sun and sleep. And this is a shooting party.

The refreshing day in the open ends only at sunset, when the red sun streaks through the western sky and dogs and horses are tired, saying nothing of your own weary legs. Then, another life begins. Once more, we must think of changing into clothes that suggest dinners anywhere else in the world and fall into the old habit of cards and games. But before we do this, before we lose the magic of the day and commence to click the backgammon tiles or discuss the merits of various bids, James once in a while provides a surprise. A surprise that reminds you again that you are still in the land of Dixie.

Imagine a courtyard in the moonlight, and a group of young Negroes and Negresses standing side by side, their dark figures outlined against white pillars, scrubbed black faces shining in the eerie light. There they stand, singing "Onward Christian soldiers ma'ching as to wuh—with the cross of Jesus goin' on befo' . . ."

We are watching and listening.

A second later, and their plaintive, deep-throated voices peal into the spiritual, "Yo've got to reap what yo' sow . . . oh . . . oh . . . Yo've got to reap what yo' sow. . . ." A timely song for the world to-day.

From the courtyard, James ushers them into the kitchen and gives them "refreshments" washed down by "co'n." Then they wander off into the moonlight, back to the cabins in the cotton, chanting. Their voices slowly fade away into the night—sounds of frogs, crickets, a whippoorwill in some near-by thicket, and hunting-dogs howling at the moon.

How flat any game seems after a glimpse into the religion and philosophy of those simple, happy souls. So we do not play for very long a time. After all, a quarter before seven, and another long day in the field can not come round too soon.

February 15 Vogue proves that the hat is mightier than the head



VOGUE bows to brain-power every time, but we do believe that it takes a vast amount of intelligence to overcome the damage of a dowdy hat.

The February 15 issue of Vogue gives you a pretty complete view of the new millinery mode. Hats are daring, they're different, they reach new highs—both in position and in pertness. Know all about them—their fabrics, their colours, their angles—before you step out to shop. Then buy a bonnet which will boost your ego and transform your face.

Lots of other good things in this issue . . . exciting evening clothes, several pages of shoes, the new bags, an article on good and bad parties, dependable old Shop-Hound, Vogue's Portfolio of Smart Economies, the stage, and several articles which you will find amusing. If you start your subscription with this issue, you'll never regret it.

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DOES HOLLYWOOD CREATE?

(CONTINUED FROM PAGE 61)

You remember this dress—it has fantastic shoulder-width given by a big, flaring ruching of organdie over each shoulder. (It is the white organdie one in the review on page 60.) It was certainly never seen before the Crawford picture. Score one for Hollywood.

But it led to a sort of type especially designed for Joan Crawford's personality. This type consisted of nipped-in waists, swishing skirts, little jackets, and always great big balloony puffed sleeves. These sleeves are one of the fashions which, it is contended, Hollywood originated. Again, you can't prove it. A glance at your old Vogues will show you how long ago Paris had carried out the idea of puffed sleeves. Hollywood? Paris?

In New York, Hattie Carnegie has a lot to do with Hollywood fashions. She designs all the clothes for Constance Bennett. Her clothes are sold in Hollywood through one of the big California shops.

Then, among the Hollywood designers who can lay some claim to fashion origination, there is Howard Greer. He is a young man with a fashion background—he worked with Captain Molyneux at Lucile's, in the dear dead days. He has a shop in Hollywood, where he both designs the clothes for certain movies and dresses women for their private lives. And not only Hollywood women. Dozens of smart New York women arrive with a New York wardrobe, find it totally unsuitable, and go to Howard Greer for a new one. They then come back to New York with dresses that have never seen Paris, and astonish the natives—agreeably.

MORE HOLLYWOOD DESIGNING

Mr. Greer is at present doing the clothes for Katharine Hepburn's new picture, and, in connection with this, there is an interesting story. Such is the appeal of this young newcomer, Hepburn, that Mr. Greer had sold and delivered four copies of one of the dresses she will wear in the movie, to other women who heard she was going to wear it, before he had delivered Miss Hepburn's own dress. Is that influence of the movies, or is it not? Mr. Greer's clothes come out of his own head; he goes to Paris yearly, but not to the Collections, merely as a vacation. And it is a fascinating note for our purposes that Mr. Greer claims to sell more dresses to New York than to California.

A piece of real evidence for the defence is to be found in the fact that Mr. Greer says that he used wool fabrics for evening dresses four years ago, starting simply because the materials hung in such good lines, this being important to the camera. He also says that he had the idea of using ruching to edge dresses nearly two years ago and couldn't even find any in the shops at first, but an old left-over-from-the-Nineties piece on a back shelf. We all know what wool evening dresses and ruching have become. Are they really brain-children of Hollywood?

The evidence, as we have considered it, seems on the whole baffling. If we look at a few of the proved informa-

tional facts about Hollywood and Hollywood fashions, it may be more enlightening. Hollywood, in what we may call its private life, has gone fashion-minded in a big way. The movie star of to-day makes a noise like a lady of fashion. Every one returning from the madhouse metropolis tells the same story—that the movie beauties vie desperately with one another to gain a reputation for chic, and this according to big-world standards, not the diamond-and-spangles tradition that ruled dress a few years back in Hollywood. They are trying to be really smart. And from this maelstrom, seven figures at once emerge.

Lilyan Tashman is definitely chic. She is turned out with the same finish and flair that the French *mondaine* loves. She has acquired a reputation for her dressing which is international. Just now, Best is showing a group of dresses which were worked on by Miss Tashman in collaboration with a New York designer and will undoubtedly, by the time this article appears, have been bought up by every bright girl in town. This is an example of Hollywood influence, in particular the influence of Lilyan Tashman. She is going to affect the ideas on dress of any number of young women through the showing of these dresses.

Norma Shearer dresses extremely well. In her pictures, she has created a very attractive type, a sort of Garbo-within-reach ideal, which has had its great effect. When women go to see her in a new film, it is also partly to pick up notes on fashion which will help them. You remember the famous tea-gown in "A Free Soul?"

Kay Francis is a beauty and dresses well. She dresses the way any clever young woman with taste wants to dress in the smart world—something that would not have existed in the movies ten years ago. As far as one can judge, she is to the brunette girl what Garbo is to the blonde—a model for chic.

Joan Crawford and Constance Bennett are each personalities that can put across fashion. Miss Crawford has a rather dashing style, Miss Bennett a sort of reticent perfection, which have equal hordes of admirers.

And it is surely not necessary to say a word stressing the powers of Garbo and Dietrich. Anything they wear has its effect on the American female public, and, as far as that goes, on every public. After "Morocco," you even heard girls bewailing the law that forbid women to dress in public as men, such was the charm of Dietrich in men's evening clothes.

THE MOVIE AND THE MODE

With seven first-class drawing personalities like these, with the movies what they are, a medium which can and does reach every nook and cranny of the world, you can see what stupendous potentialities the cinema has as an exploiter of fashion. The responsibilities which attend its powers are immense. The movies are capable of shaping the tastes and prejudices of large parts of the world as regards not only etiquette, enunciation, morals, (Continued on page 77)

VOGUE POINTS—SEEN HERE AND THERE

(CONTINUED FROM PAGE 27)

the other day, and espied a pink-and-blue checked linen dress, which she forthwith purchased and wore out into the wintry weather under her mink coat, looking marvellous. Moral: linen is apt not to look lineny at all this year—it is made in such a way as to look almost like woollen.

- The perennial problem of tricks for making over old evening dresses has temporarily been solved by a wide velvet sash seen lately in Paris. Wide? It's as wide as a toreador's sash, and its addition would put monkey glands in any doddering dress. Also, rejuvenation can be effected by means of one of the new gold metal belts.

- Along with the rest of all this Victorian preoccupation, violets have come leaping back into the limelight. One young woman says it is impossible for her to wear her violet coloured dress unless she wears violets with it; they "make" the dress. Wadley and Smythe, the florists, say that they haven't sold so many violets for several years.

- Mrs. William K. Vanderbilt carries

an evening bag from Cartier that is quite remarkable. It is made of that green-and-white gold weave that formerly was only seen in cigarette-cases and has a diamond-and-emerald clasp. The trick of the thing is that, when filled and stood up on a table, it stays stood up. Like some girls.

- Now for a word about the great, the cataclysmic, feather fashion. Feathers are sweeping the country, but not in the form of dusters. As you know by now, they are round ladies' necks and all sorts of places. Newest tricks? Miss Beatrice Patterson, in a dark red velvet coat, wore a scarf edged with red, green, and dark blue *coq* feathers and a small, but fetching muff to match. You may see this sketched on page 27. Also, it is smart in Paris to wear little toques of feathers, and we find that Bendel is already selling them to smart New York women. They have a tiny pill-box hat made of speckled grey pheasant feathers, with a muff to match.

SEEN ON THE STAGE

(CONTINUED FROM PAGE 56)

in an evening gown. Miss Lillie has both radiance and a twinkle. She wears an air of innocence wholly disarming; it enables her to say and do things which would be flat, if not offensive emanating from any one else—coming from her, they are deliciously funny, and right. In the episode where she walks away leaving the train of her gown under a gentleman's foot, she remarks with exquisite insouciance: "My ma says 'Never 'low no kissin' when you're fully dressed'."

Indeed, insouciance is her dominant quality—of the qualities that can be acquired. In each new revue, she seems to have more in common with Chaplin—their approach, point of view, manner grow more and more alike, and they have the same kind of innate gifts—the ones which taken together we call genius. Suppose she and he were to be co-starred in a revue! Such a supposition causes dizziness, not only at the thought of their appearing on the same stage, but also at the idea of any one attempting to create a revue in which their talents would have free and full play.

"Walk a Little Faster" does not provide that for Miss Lillie's talents—such a lack, however, can not be held against it. What is definitely in its disfavour is that, except for her, it "just misses" most of the time.

Clark and McCullough do their regular thing in their regular way, and it is as amusing as ever. But she dwarfs them. The dancing of Dave Fitzgibbon and of Kay Lazelle is far above the average and would be outstanding in a revue without Beatrice Lillie. So would the chorus work. But she, in the argot of the street, is the "whole show"—for that matter, more than enough for any show. For she is brilliant, and the best of the rest of the entertainment is seldom better than good. She, by some sort of magic, manages to make outstanding what is little more than a

routine revue briskly, brightly done.

"BIOGRAPHY"

Ina Claire, like Miss Lillie, has both radiance and a twinkle. Her long sojourn in Hollywood has in no way dimmed her brilliance as a comedienne. Indeed, her sense of comedy and of the theatre has grown. She is as bright as ever, as attractive to eye and ear. In gesture, expression, inflection, and emphasis, she seems always exactly right.

She is currently appearing in S. N. Behrman's "Biography," the Theatre Guild's second production of the season. Although this comedy has none of the distasteful cheapness of the same author's "Brief Moment" which Guthrie McClintic presented last year, it is more forced in every way than his "The Second Man." The play is out of proportion—a third of it is used for "preparation" that could have been disposed of in a few minutes.

The piece wavers; it has the air of wishing to be sentimental but not daring. A few individual scenes have distinction; as a whole, however, the play is incomplete—pleasant but unsatisfying. It leaves a negative impression.

The dialogue is studiously bright, its brightness carefully, sometimes painfully, "worked up to."

The men in "Biography" are, for the most part, humourless. Arnold Korff manages to get some variety into the rôle of the Viennese composer; he is delightful. Earle Larimore plays the publisher in one key, but the author is more to blame for that than he. Jay Fassett's senatorial aspirant belongs to the theatre and in design and mannerisms to the cartoons.

The setting which Jo Mielziner designed is one of the few stage studios that looks as though it were being lived and worked in.

We should be grateful to "Biography"—it gives us the opportunity to see and hear Ina Claire again.

DOES HOLLYWOOD CREATE?

(CONTINUED FROM PAGE 76)

decoration, and beauty, but in showing women how a new mode actually looks in movement. It is not beyond the reaches of the imagination to dream of a day when, through the instructive medium of the movies and some well-worked-out outlet for movies fashions, débutantes of Painted Post will be as chic as any débutantes.

One main criticism is made by those who do criticize cinema clothes. They say that the fashions are exaggerated. Hollywood replies to this, very adequately, that the technical side of photography demands extremes. A sleeve that would look very new and chic in a drawing-room would miss its whole force after a movie-camera had finished with it. The Hollywood designers certainly understand their business, and they know that they must exaggerate everything. Besides, one of the best ways to make the world conscious of a fashion is to present it in an extreme form. It is true that certain of the smartest movie

stars themselves wear in private life the dresses they have worn in their pictures, but all toned down a key or two—a smaller sleeve, a higher back, a shorter skirt.

There is the opportunity of a hundred lifetimes before the Hollywood dress designers. With their advantages, there is no reason why they should not achieve fantastic heights of success in fashion-creation. What's to stop them? There is talent there. There is Adrian. There is Travis Banton, the clever young designer with Paramount. There is Howard Greer.

We have put the question—Does Hollywood originate fashion?—and not succeeded in answering it. It does, and it doesn't. It is certainly not established as any great self-contained centre of fashion creation, like Paris. But it has infinite possibilities. It will be not merely interesting—it will be thrilling, to see what it does with them in the next few years. Meanwhile, one waits.

SHOP - H O U N D

(CONTINUED FROM PAGE 68)

and I was interested by the fact that both these couturiers used a straight sleeve in their frocks and somewhat the same treatment of the neck. Schiaparelli used a white scarf in the famous Schiaparelli twist, and Mainbocher employed a jabot right smack up under the chin. A Goupy dress in the collection answered the crying need for Sunday night. It, too, was in black and cut to do the most for whatever figure you might happen to have. A tiny cape over the shoulders indicated sleeves, and two huge organdie bows *here and there* contributed to the general allure. There was nothing plain or simple about a Patou ensemble in the collection. It was fairly intoxicating in its detail—the dress of red print had little print buttons down the back and a pleated apron effect in the front. The coat of a navy-blue Rodier fabric had sleeves that were tucked and puffed in the upper part, and the net result was delightful.

• Elizabeth Hawes, whose clothes have been appearing in the Pathé News, is sponsoring short chamois jackets in pastel colours or in white, to be worn with evening dresses, in both warm and cold climes. These clean divinely. Miss Hawes has let herself go on the subject of shawls. Her enthusiasm is infectious, and her customers are ordering plaid shawls and Rodier cotton kerchiefs in which to envelop themselves and their evening frocks in the good old Palm Beach time.

• I know a shop that will delight all the people in this world who have a passion for fine linen and drawn-work—the Porto Rico shop, on East Fifty-Fourth Street. The pure-white handkerchiefs with names done in file look awfully sweet, and, incidentally, do away with all questions as to “whose *mouchoir* is this?” at a bridge party. At this shop, too, are several baby bibs any mater ought to know about. One is perfect for little Mr. Messy Eater—it is made on the order of a

glorified hospital shirt, has short sleeves, and reaches down to a small person's middle in the front. It buttons high in the back of the neck and does a thoroughly protective job. For the baby who is better versed in table manners, there is more elegant neck equipment. None of these is expensive. If you belong to the school that thinks your baby should learn to love nice things at an early age, I suggest you buy him a linen crib sheet and pillow-case to match. The tag reads something like \$7.50.

• Get out your scissors at this point—for here is another little paragraph to snip out and paste in your scrapbook of New York. If you want to see the insides of some of those important houses on upper Fifth Avenue, if you'd like to get into the kitchens of the Waldorf, the Morgan Library, or some of the most beautifully decorated private dwellings in New York—the Unemployment Committee of the Architectural League is starting a service whereby an unemployed architect will conduct you through them all (and a lot more) for something like \$5 for three hours. He'll be a competent architect, too, who can point out all the architectural and decorative advantages—so you can go home brimming over with new ideas.

• How pleasant it is to be able to say in loud, clear tones, “It's a kind world after all.” My visit to the Bargain Box at 1175 Third Avenue made me feel this to be the case. Three women run this shop, and five big hospitals support it. All the merchandise is contributed, and the sales force are volunteers. It is possible for people in difficult circumstances to buy clothes and household equipment here for very little money. The shop is a social centre; it has an atmosphere of genuine cheerfulness and plays a definite part in the life of the neighbourhood. Hats off to the Bargain Box, and don't forget it the next time you clean out your closets.

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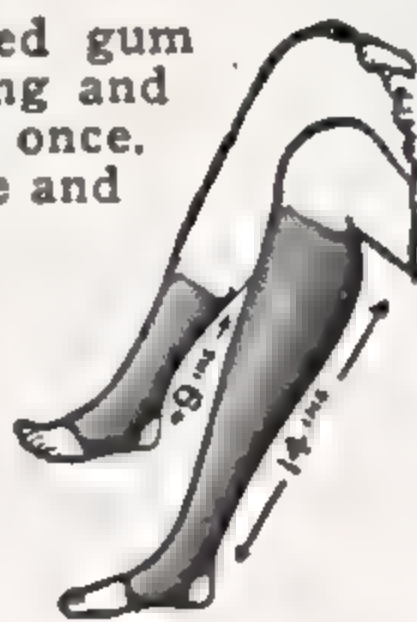
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BEAUTIFUL FOOD

(CONTINUED FROM PAGE 55)

mushrooms, chop these up instead. Or, little slivers of chicken will be just as good.

Here is a favourite fish recipe, which often appears on Rubinstein menus amidst the plaudits of guests:

1½ pounds of halibut or fillet of sole
½ pound of shrimps
½ pound of scallops

A few teaspoonfuls of good oil
1 teaspoonful of anchovy paste
2 tablespoonfuls of grated Italian cheese
½ pound of small white mushrooms
½ pint of sweet cream
1 tablespoonful of butter
1 teaspoonful of corn-starch
Salt, pepper, cayenne pepper
Paprika

The halibut or sole is washed, dried in a towel, and sprinkled with salt, pepper, and paprika. A few spoonfuls of good oil are poured on it, and it is covered and allowed to stand for two hours, after which it is broiled. The scallops are fried very lightly in a few tablespoonfuls of butter with a little oil, and the shrimps are boiled. The mushrooms, which have been peeled and scraped, but not washed, are fried in a tablespoonful of melted butter and two teaspoonfuls of cream, well seasoned with salt and pepper. The cream is brought to a boil in a pan, then a teaspoonful of corn-starch, dissolved in water, is added and stirred in for about a moment until the mixture thickens, when a teaspoonful of anchovy paste, mixed in a little cold water, is added. Last, the cheese, mushrooms, salt, pepper, and cayenne pepper to taste are put in. The broiled fish is arranged in a flat baking dish, surrounded by the scallops and shrimps, the sauce is poured over the fish, the top is sprinkled with grated cheese and a dusting of paprika, and the pan is placed for one moment under the broiler.

This is the Sauce Indienne that will transform any boiled or broiled fish into a *spécialité*. A medium-sized onion is fried, chopped fine, and put to boil for about ten minutes with a heaping teaspoonful of curry-powder which has been dissolved in a cupful of fish stock (or water, if you haven't any fish stock) with salt and pepper to taste. Just before serving, the sauce is thickened with corn-starch, two tablespoonfuls of chutney, two or three drops of lemon-juice, and two or three drops of Worcestershire sauce are added, and the final mixture is allowed to boil for two or three minutes.

One favourite entrée at lunch is individual cheese soufflés, and they are a happy inspiration, too, as an accompaniment to a green salad, especially when they are served in the little individual baking dishes with handles. To make these, a heaping tablespoonful of flour and a heaping tablespoonful of butter are combined with enough milk to make a fairly thick sauce. Next, ten tablespoonfuls of grated Swiss cheese, the yolks of three eggs, and salt, pepper, and cayenne pepper to taste are added to the sauce and mixed well. The whites of the eggs are beaten stiff and turned into the mixture very lightly and quickly. The individual soufflé dishes are filled three-quarters full, placed in a pan of boiling water, and baked in a slow oven. As the soufflés begin to rise, the heat is gradually increased, until the

soufflés have been in the oven for about fifteen minutes, when they should be delicately browned.

Here is a curry combination that will make any curry lover weep with joy.

4 large onions
3 large tomatoes
1 large sour cooking apple
1 banana
3 teaspoonfuls of raisins
3 pounds of fish—halibut, shrimps, lobster, or scallops—any fish which does not fall apart easily
1 cupful of rice
½ cupful of chutney
2 to 3 heaping teaspoonfuls of curry-powder
6 cupfuls of fish stock, or water

The onions are first fried in slices and then chopped. (Incidentally, here is a point of great significance. If you fry your onions *before* you chop them, you retain all their flavour, and there isn't any danger of their burning up in little pieces.) The tomatoes are peeled, and the seeds are removed, the apple is fried and chopped, and a banana is fried and mashed. These, together with the raisins, are placed in an aluminum or enamel pot. The fish stock (or water) is added, and the mixture is simmered for three hours or until it thickens, when the chutney and curry-powder are added, and it is allowed to simmer for ten minutes longer. In the meantime, the fish has been cooked (the halibut fried, and the shrimps or lobster boiled), and it is added to the curry mixture and allowed to simmer for a few minutes. The fish curry is served in the middle of the platter, with the rice surrounding it.

Chicken curry is made in this same fashion, substituting chicken for fish, and chicken stock for fish stock. The pieces of chicken are fried to a nice brown, but not thoroughly cooked, and are added to the curry after it has been simmering for two hours, and allowed to simmer for the third hour in the mixture.

A typically English recipe that American guests have liked is steak-and-kidney pudding, which is easy to make and is fun as an innovation.

1 cupful of flour
1 cupful of suet
½ cupful fine bread-crumbs
1 teaspoonful of baking-powder
1 pound of steak
1 pound of kidneys
Chopped parsley to taste
Fried chopped onion to taste
Salt and pepper

The flour, suet, and bread-crumbs are mixed with just enough water to make a stiff dough, which is rolled to a thickness of three-quarters of an inch. A pudding basin is lined with the dough, keeping enough aside to cover the top, and it is filled with diced steak and kidneys, mixed with chopped parsley, fried chopped onions, and salt and pepper. Enough good meat stock is added to come within a quarter of the top, and a layer of dough is put over the top of the basin. A pudding cloth or napkin is dipped into boiled water, and the top of the basin is covered with this, which is tied down firmly with a string around the edge of the basin. The ends of the cloth are tied over the top of the basin to form a handle for lifting. The basin is placed in a pan of hot water and steamed for three hours, but without allowing the water to boil over the top of the pudding pot. This is passed in its basin. (Continued on page 79)

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FOR LOVE OR MONEY

(CONTINUED FROM PAGE 26)

for twelve more pounds of flesh in Vogue's Christmas article, "I Crave—" lucky girl to be able to take it.

Too, Too CHARMING: The Harrison Williams' dance after the Cole Porter-Astaire opening was one of the most distinguished private dances of the winter. It was beautifully done and had a stellar collection of guests. There was an attractive mélange of ages and types, and the Williams' lovely town house looked its best. Of course, Cole Porter and his lovely wife came, as did Fred Astaire, quite late, accompanied by Phyllis Potter—exquisite, as always, in white. All this sounds too, too charming, but it's hard to get variety in hyperbole meaning general attractiveness. Lady Mendl and Sir Charles, Mrs. William Randolph Hearst, the Marshall Fields, Boutet de Monvel, and the George Wideners were all milling about in the entrance-hall, and Whitney Bourne, who must have gotten out of her make-up very fast, arrived quite early in the evening. The gold lamé Schiaparelli dress with a bustled

jacket becomes her golden looks marvellously. Mrs. Brigadier-General Vanderbilt was there, too, very regal in red velvet. In the tiny hours of the morning, Jack Monroe was still playing "How Deep Is the Ocean?" to a deeply contented group that had blissfully forgotten where home was. Our hostess seemed to be enjoying it all. Certainly, it was infinitely enjoyable to look at her, all grace and graciousness in cloudy grey chiffon. And while the pay-as-you-go parties are everywhere among us, and grand fun, too, it's agreeable to find that the old-fashioned custom of actually giving a party hasn't died out of the world completely.

Now let everybody get together and enjoy themselves just as much as their temperaments and constitutions will allow, convinced that it is all for the public good. All readers of this article are invited to send in a catch-phrase that means "Enjoy America." The winner will receive an invitation to the best party in prospect this season. Don't let Noel Coward win it—he'll be there anyway.

BEAUTIFUL FOOD

(CONTINUED FROM PAGE 78)

As in the case of every epicure the world over, Madame Rubinstein feels strongly about the vital matter of mixing a French dressing. She goes about it in the true French manner (as follows), but, even buying the best, she doesn't feel that this country affords quite as good oil and vinegar as you get in France. Of course, this dressing will go over any green things, or mixture of them, but she thinks crisp romaine is incomparably the best. A tablespoonful of wine vinegar, three tablespoonfuls of the finest olive-oil, salt, pepper, French mustard, chopped chervil, and tarragon to taste are mixed together. Both sides of a very small stale crust of bread are rubbed with garlic. The bread is finely diced and added to the mixture.

Croquettes are pretty dull fare, as a rule, but why? Because they are made so badly, that is why. Fix them without any egg (which only dries and hardens them) and broil them, instead of frying, and see what you get. Three cupfuls of the ground meat (turkey, chicken, duck, veal, or any cold meat you happen to have about) are mixed with a tablespoonful of chopped parsley, a bit of finely chopped garlic, an onion, fried and chopped, and three-quarters of a cupful of thick white sauce. The mixture is allowed to chill in the refrigerator, when it is shaped into croquettes, which are rolled in fine bread-crumbs and broiled, with bits of butter added to the top.

If you want a delicious, light sweet to be made in a hurry for tea-time, try English crispets. One egg is beaten to a foam and mixed with a half-cupful of sugar. Two tablespoonfuls of sifted flour, mixed with half a teaspoonful of baking-powder, are added slowly, with constant beating. Flavouring to taste is added, and teaspoonfuls of the mixture are dropped on a greased pan three or four inches apart and baked in a slow oven.

Another tea-time or cocktail tidbit

that is easy and ingenious—and good—is made by melting butter to a creamy consistency and mixing a few drops of Worcestershire sauce with it. This is spread on oblongs of toast, which are covered with cheese, then placed under the broiler till the cheese is melted, when it is sprinkled with a dash of cayenne pepper and salt. Use Gruyère or imported Swiss or sharp American cheese, or a combination of the first two, for these. If you put two little squares of cheese on each bit of toast, and allow for their spreading, you provide two convenient bites, avoiding the necessity of having to put the whole thing in your mouth at once, because the cheese unaccommodatingly refuses to "bite."

And now, since, after all, this is an interview with a world-famous beauty specialist, here is a bona fide beauty recipe—a vegetable bouillon, which does wonderful things for your system. Take a "cure" with it, drinking all you want of this for one day of each week, and eating nothing else, and see your beauty increase a hundred fold. Besides, it's good!

To make two quarts of the bouillon, you use eight and a half ounces of carrots, four ounces of potatoes, three and a half ounces of turnips, two to three ounces of leeks or small white onions, two-thirds of an ounce of dried white beans, two-thirds of an ounce of split peas, two-thirds of an ounce of lentils, coarse salt to taste, and four quarts of water. The vegetables are cut in small pieces, four quarts of water are added, and the bouillon is allowed to simmer for from three and a half to four hours. Leeks are a staple article in any grocery shop in Europe, but are more difficult to find in America, so a small, mild onion may be substituted, but the leek is preferable, both because of the delicate flavour it imparts to the bouillon and because of a certain valuable characteristic which it possesses.

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POWDERS

Peachbloom The Newest Shade

Helena Rubinstein, world-renowned beauty specialist, is introducing Peachbloom, her enchanting new powder shade, to the women of America. Peachbloom is a special blend—created after years of research by Helena Rubinstein in her scientific laboratories—a special blend that flatters every skin.

To women of every age, every type . . . blondes, brunettes, and those with fire-gold hair, the new Peachbloom powder is wonderfully becoming. It gives to whatever skin it brushes, a will-o'-the-wisp lightness, the softness of half-blown rose petals, the warm enraptured glow of youthful coloring.

All the Helena Rubinstein powders are to be had in this exquisite new shade—including Water Lily Powder, which women the world over know as an enchanted veil of delicacy and charm into which have been woven the secrets of youth derived from the essences of fresh water lily buds. And Water Lily Powder in the new Peachbloom makes its appearance not only in the familiar star-topped vermillion box, but also in a lovely new box of shimmering gold.

But Helena Rubinstein's powders are famed far and wide not only for their exquisite flattering shades, and for the soft veil of beauty they draw over the face. For knowing how inferior powders can endanger skin health, Helena Rubinstein, genius of the cosmetic world, has created powders that are known the world over for the purity of the basic ingredients that go into them . . . for their texture . . . their protective qualities. Powders especially for dry skin—powders especially for oily skin! Powders that are nourishing, adherent, protective against wind and weather, as well as unrivalled for their misty loveliness.

Helena Rubinstein powders in all shades . . . 1.00, 1.50, 3.00, 5.50



HELENA RUBINSTEIN
Internationally Acclaimed Beauty Specialist.
Author of "The Art of Feminine Beauty."

ROUGES

Red Raspberry Famous Shade

Rich Red Raspberry rouge—Helena Rubinstein's first great color triumph—flatters every cheek it touches! But so do all the Helena Rubinstein rouges! Flaming new Red Poppy, the clear bright shade that says youth at a glance! The new Red Coral rouge that has taken Paris by storm! And vivid Red Geranium, that tempting golden-red tint! Helena Rubinstein's cream or compact rouges . . . 1.00 to 5.00

EYE MAKE-UP

Fascinating New Shades

To give mysterious depth and beauty to your eyes, choose from these alluring shades in Helena Rubinstein's Iridescent Eye-Shadow: green, blue, blue-green. And to give that clear-cut, well-groomed finished appearance to your make-up, use Helena Rubinstein's Eye-Lash Grower and Darkener. . . 1.00 each

LIPSTICKS

Red Poppy Newest Shade

Flaming Red Poppy, Helena Rubinstein's newest color creation, is the last word in lipstick shades. It makes young lips glow red-ripe. To dull, lifeless lips it brings the fire of youth—piquance—new life and lustre. Red Poppy is becoming to women of every age, every coloring as are all of Helena Rubinstein's lipsticks: Red Coral (medium), Red Raspberry (rich, conservative), Red Geranium (light, orange-tinged).

And when you use a lipstick in any one of these new shades, don't forget that Helena Rubinstein has spent years in her European laboratories working out formulas for lipsticks that will nourish and protect as well as beautify.

THE NEW IMPROVED AUTOMATIC LIPSTICK 1.00
THE SOPHISTICATED CHATELAINE . 1.00, 2.00

DAILY CARE OF THE SKIN

Make-up will accentuate the highlights of your beauty, but the most glamorous make-up is no substitute for fundamental skin beauty and health! If you are to look your loveliest, daily care of the skin is absolutely essential. In a single treatment at the Helena Rubinstein Salon, you can learn how to give your skin the proper care. And even if you do not have a Salon Treatment we will gladly outline for you daily home beauty treatments—also suggest a personality make-up—with no obligation to you whatsoever. In the meantime, try these little home beauty treatments and see the wonders they work on your skin!

CLEANSE with Helena Rubinstein's youth-restoring Water Lily Cleansing Cream . . . 2.50, 4.00, 7.50

NOURISH with Youthifying Tissue Cream . . . 2.00

TONE-BRACE with Extrait, the marvelously effective anti-wrinkle lotion . . . 2.50, 5.00, 10.00

IMPORTANT DISCOVERY—After years of research, Helena Rubinstein is introducing a new biological treatment—The Hormone Twin Youthifiers. These two unique creams, one for day and one for night, supply youth-hormones which build new, young skin cells. They stimulate metabolism and restore youth to the tissues of the face. The Hormone Twin Youthifiers are a unique discovery—for they contain the secrets of new youth. . . . Set, 10.00

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